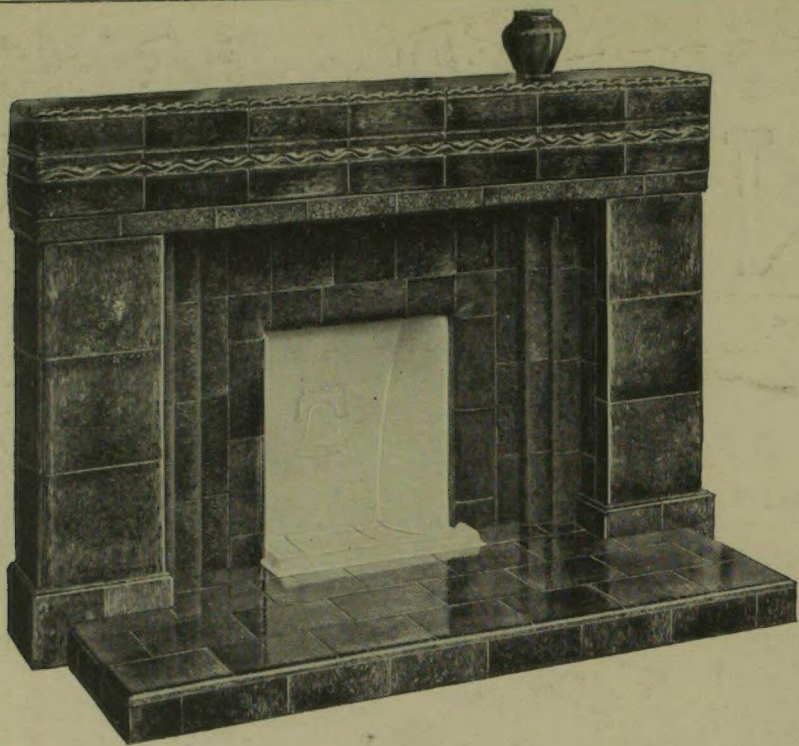


THE ILLUSTRATED LONDON NEWS

SILVER JUBILEE CELEBRATIONS NUMBER





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The lustrous Faience used exclusively in "Bell" Fireplaces, has a charm of its own. Every Section has individuality, yet the perfect blending of tone and colour produces restful harmony which enhances any furnishing scheme.

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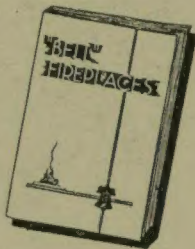
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Sit in it, read in it, work in it, play in it, eat in it. The more you use it the healthier and happier you will be. Adds charm to your garden and comfort to your household. Choose from many different designs shown in Catalogue No. 982

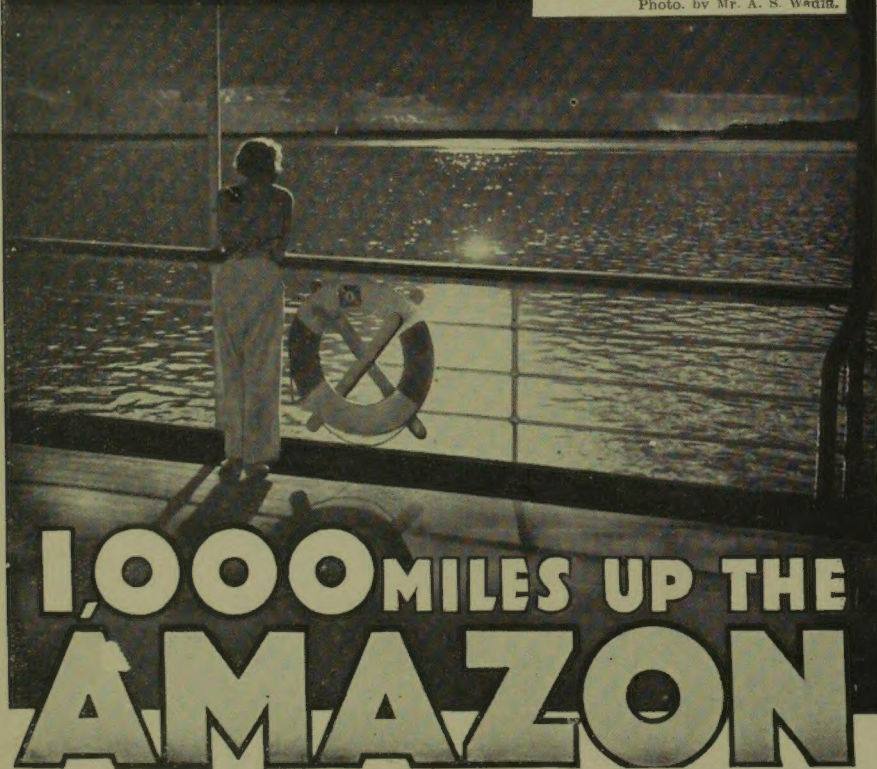
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Photo. by Mr. A. S. Wadia.



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of bright May mornings
can be powerless to
affect the dolce far
niente of those who
have rested the night
through under

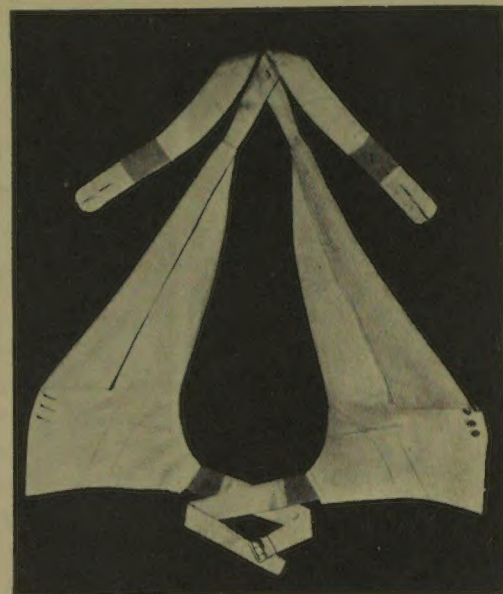
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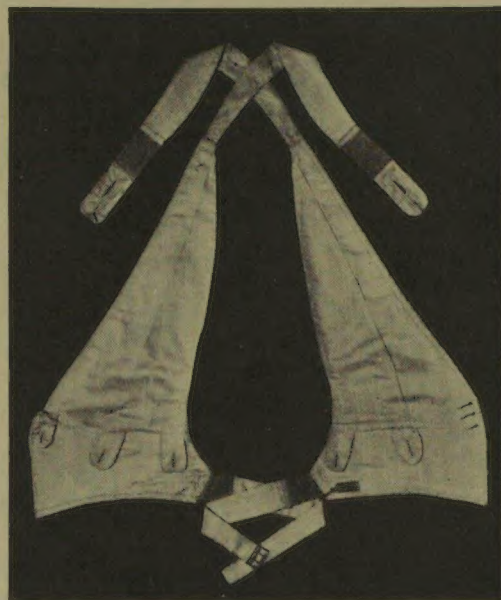
□ □ □

The Six Loops are attached to the Trousers in the same way as Braces, thus rendering it impossible for the Vest to rise in wear, thereby ensuring a perfect fit and maximum comfort.



FRONT

Pat : 372591



BACK

MORGAN
AND
BALL

53, 54, 55,
PICCADILLY,
LONDON,
W.1



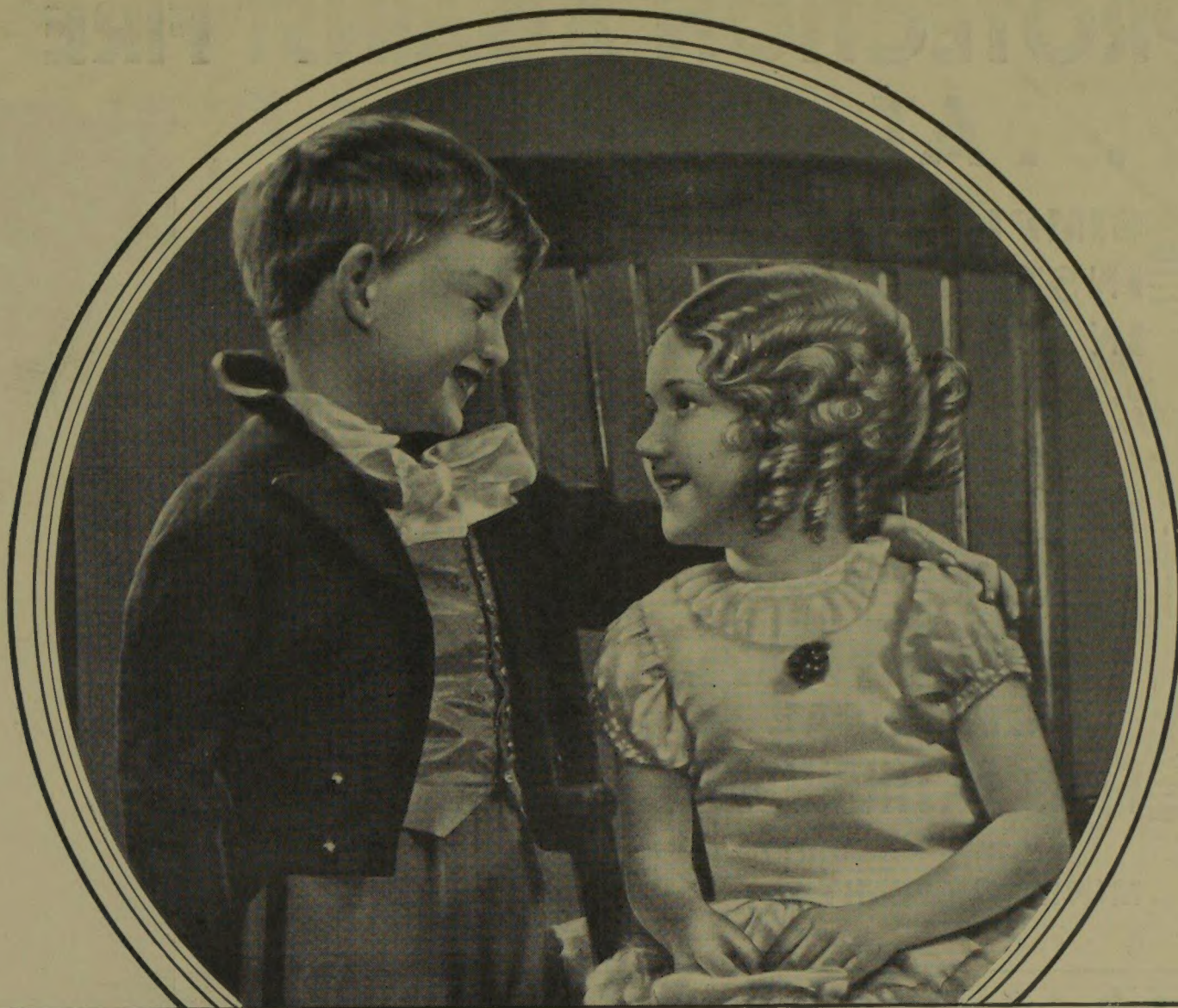
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The greater the chin, the greater the need for Gibbs Super-Fatted Shaving Cream. The extra thick, extra emollient lather gives the razor an easy job. The wiriest whiskers are whisked off cleanly and easily. There's nothing to equal a shave with Gibbs Super-Fatted Shaving Cream. CHANGE TO GIBBS TODAY!

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GS40J



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for the
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always
keep it
handy

GRANT'S
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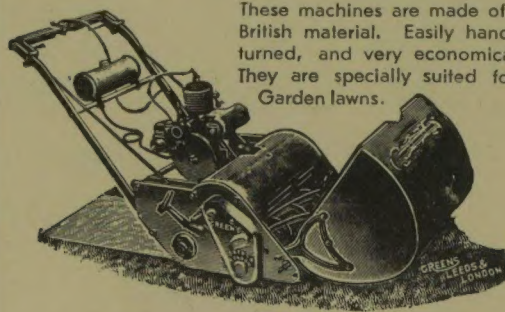
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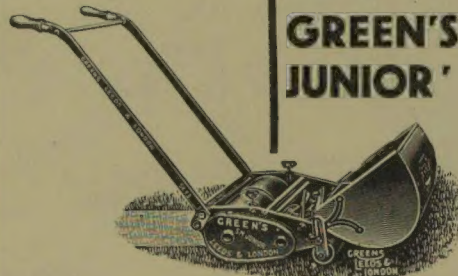


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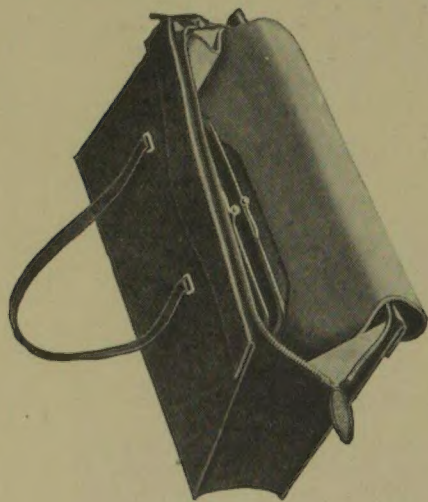
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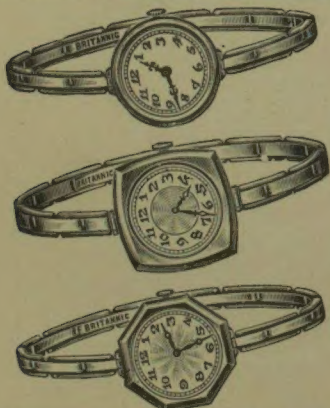
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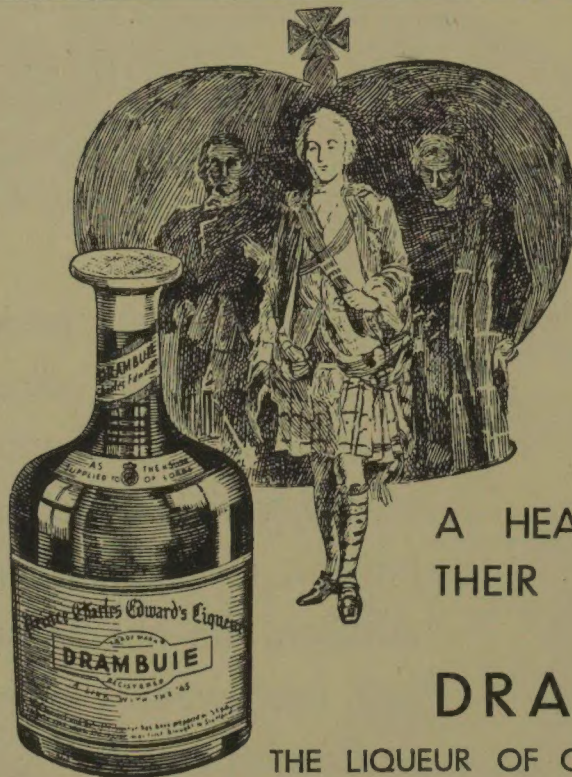
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Upright



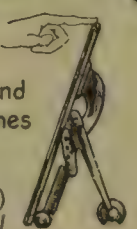
A touch and back it goes



Further back if necessary



A touch and up it comes



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JOAN (blithely) : "Yes! I shall take two Genasprin Tablets just before leaving home, and then I shan't have even the suspicion of a Headache. Bless that doctor for telling me about them! They are just as wonderful as he said, and, my dear, there's absolutely no harmful effect afterwards. You know how 'strung-up' I get with excitement, but now I can just enjoy myself, without fear of 'nerves' or headache. I'll be able to accept all these invitations, without turning out a 'wet blanket' when I get there! You follow my example and take Genasprin, too!"

Genasprin has been recommended by the medical profession for fifteen years. It gives rapid relief from pain, quiets irritated nerves and dispels colds and feverishness. It disturbs neither digestion nor heart.

YOU'LL FIND SURE RELIEF IN
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1935

is telling you to
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Definitely this year the motif is Pleasure. Britain once more appears to be standing where she did instead of sitting down. Jubilee is celebrated. Budgets are balanced. Golf, tennis, croquet, bowls, squash, badminton, swimming, gymnasium, sun lounging, dancing, talkies and entertainments are—at the Palace—included in the terms. We really took this space to tell you how marvellous is Torquay in May and June, but having enthusiastically exhausted it

you had better come and see for yourself—reserving accommodation at the Palace, of course, well in advance.

WE BAIT THE HOOK

Our Dance Host and Hostess, Clemson and Valerie, in the special numbers they are presenting at London's Jubilee Balls.

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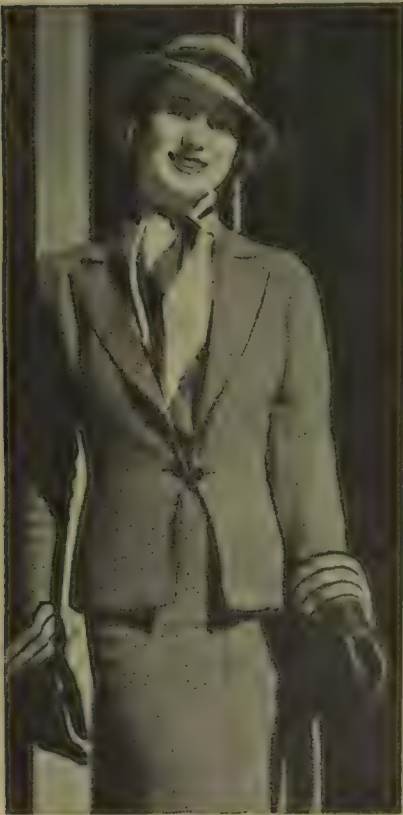
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SHE doesn't have to diet or go in for violent exercises in order to keep her figure. She's learnt that it's far better and safer to rely on a morning glass of Kutnow's Powder.

Kutnow's Powder is a pleasant saline which breaks up and eliminates surplus fat and ensures a daily clearance of waste food products from the system.

Half an hour before breakfast tell your maid to bring you a glass of warm water with about a dessert-spoonful of Kutnow's in it, stir briskly and drink it off. Make this a morning habit and you'll make sure of keeping slim, active and youthful, and having a figure which is the envy of all.

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Make sure of your **GOLDEN ONE**
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H. B. T. CHLOROPHYLL & YEAST TABLETS

FOR REJUVENATION AND VITALITY
THEY CONTAIN NO DRUGS.

In bottles of 50 for 1/3 - 150 for 2/6
May be had through Boots, and all Chemists, but see
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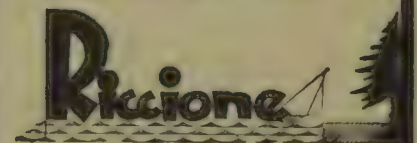
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Central and quiet position

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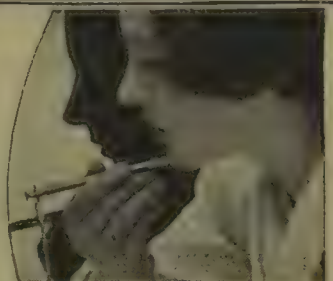
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THINKING OF OTHERS.

SOME CHARITIES THAT NEED YOUR HELP.

The Church Army.

The Church Army does a tremendous lot of good in a variety of ways. For instance, 2500 people have been rescued from overcrowded slum houses by its efforts and established in decent conditions. Help is given to prisoners' families, while hundreds of discharged prisoners are aided every year. Medical Missions are constantly at work in the slums, and fresh-air homes have been established for mothers and children from overcrowded areas. These are open all the year round, but it is easiest to appreciate the necessity for them in these summer months, when one thinks how many children and their mothers never get a chance of seeing the sea. For £5 it is possible to send a woman and three children away for a fortnight: their needs are simple enough—fresh air and wholesome food is all they want. Money is urgently needed to maintain these activities, and any gift you can make will be deeply appreciated. It should be addressed to Prebendary Carlile, C.H., D.D., the Hon. Chief Secretary, The Church Army, 55, Bryanston Street, London, W.1.

Imperial Cancer Research Fund.

The fight against cancer goes on; but it is an uphill fight, and it is only through the unrelaxing efforts of bodies like the Imperial Cancer Research Fund that we can hope that this terrible disease will eventually be conquered. The Fund has two laboratories, at both of which a staff of highly skilled investigators are devoting their knowledge and experience to a task that is exacting and often disappointing, but in the ultimate success of which it is impossible not to believe. The requirements of the Fund remain as great as ever, and the Treasurers earnestly hope that the public sympathy and help which have been forthcoming in the past will be maintained and increased during the present year. The address of the Fund is 8, Queen Square, W.C.1.

The Alexandra Orphanage.

In celebration of the Silver Jubilee it has been decided to increase the accommodation at Maitland Park, London, N.W.3, by ten beds. This is a very timely gesture, in view of the long waiting-list for admission. It will, however, involve the orphanage in considerable extra expenditure, both for equipment and maintenance, and this cannot be met without generous help from the public. The fact that the improvements contemplated will enable the orphanage to maintain three hundred and eighty fatherless and other necessitous children from all parts of the country is in itself an ample justification of them, and it is confidently hoped that the response to this appeal will be worthy of the excellence of the cause. The orphanage enjoys a deservedly high reputation, and in its time has earned the gratitude of scores of children to whom it has given a fair start in life that they would otherwise have been denied.

University of London Animal Welfare Society.

The objectives of this society are threefold: to educate public opinion with regard to the question of cruelty to animals and substitute clear, accurate thinking about this problem for sentimental inactivity; second, to collect as much information as possible from every source and present it as effectively as possible ("The Animal Year Books" of the society are a good example of this); and third, to find humane methods for the necessary killing of animals to supplant the cruel ones which are still all too often employed. Very good work has already been done in all three directions, but its practical value depends in great measure on the funds available—and the more money there is the more can be done. The society's activities are at present hampered in every direction by lack of funds, and donations are earnestly requested, both from members and sympathisers. They should be addressed to the Hon. Treasurer, 68, Torrington Square, London, W.C.1.

Dr. Barnardo's Homes.

The work done by Dr. Barnardo's Homes can never be taken for granted, even though it is going on unceasingly and unostentatiously from one year's end to another, for since the first model village was established in 1873, the scope of the undertaking has extended out of all knowledge. Now, for instance, there are some 350 boarding-out centres in various parts of the country, where 2700 children, destitute not long ago, may enjoy the transforming benefits of healthy, rural surroundings before entering the larger homes where they will be trained in the best traditions of citizenship.

It is essential that this work, which is national in its importance, should be carried on. And it can only be carried on if the support of a generous public is forthcoming. No gift is too small to be gratefully appreciated, for 25,000 meals have got to be provided every day, and on an average every day brings five new children into the great Barnardo family. Address your subscription to the Rt. Hon. Lord Ebbisham, G.B.E., Dr. Barnardo's Homes, 18 to 26, Stepney Causeway, London, E.1.

The Cancer Hospital.

The Cancer Hospital (Free) is the only hospital in the country that is devoted exclusively to the treatment of patients suffering from cancer and allied diseases. It was established eighty-three years ago by Dr. William Marsden, and now, after almost a century of invaluable service, it provides a hundred and fifty beds for sufferers, anybody who is too poor to pay for medical advice in the ordinary way being eligible for admission. The cost of maintaining an institution of this sort with the high degree of efficiency that is absolutely necessary in the struggle against cancer is naturally very heavy—something in the nature of £50,000 per year. Only a limited proportion of this can be realised in the ordinary way by subscriptions and investments, and the financial strain is great. Anything that you can do to relieve it will be deeply appreciated, and certainly no charity is more deserving. Donations should be sent direct to the hospital, the address of which is Fulham Road, London, S.W.



JUBILEE

in 2,000 homes

In two thousand homes to-day the light and joy of the household is a little child once "unwanted," but now made equal with the most "wanted" baby in England by the Homeless Children's Aid and Adoption Society. 37,000 Homeless and unwanted little children are born every year in the United Kingdom.

3,000 of these lonely little ones have been provided with loving protection and care. Will you help us to give these lonely,

friendless and unwanted children a chance in life?

200 TINY TOTS NOW KNOCKING AT OUR DOORS

Gifts will be welcomed by Hon. Treasurer, Commander Stephen King-Hall, 93, Westminster Bridge Road, London, S.E.1

HOMELESS CHILDREN'S AID AND ADOPTION SOCIETY.

And F. B. Meyer Children's Home (Inc.) (Society for befriending the Unmarried Mother and Child.

FORWARD IS OUR WATCHWORD

THE SHAFTESBURY HOMES & "ARETHUSA" TRAINING SHIP



This smiling, happy boy is one of the Society's 1,100 Children

have the proud record of having passed through their Homes and Training Ship

30,000 POOR BOYS AND GIRLS.

1,100 Children are always being maintained.

These children are being so trained that they may become good and useful men and women, and well fitted for any positions they may be called upon to occupy.

PLEASE SEND A DONATION TO-DAY

so that this great work may go forward and enable us to pass another 30,000 through our doors.

(Annual Expenditure, £65,000)

164, Shaftesbury Avenue, London, W.C.2

The President, H.R.H. The Prince of Wales, recently said:—

"I do commend this Institution to the Public for their continued assistance, and I would remind them that it is supported by voluntary contributions."



Will you please send a special Gift to the Silver Jubilee Thanksgiving Fund for The Cancer Hospital (free), Fulham Road, London, S.W.3, and so help on its two-fold work—the treatment of patients suffering from Cancer, and Research into the causes of this dreadful disease and means for its ultimate cure.

As a memento of the occasion gifts will be acknowledged by a multi-coloured receipt (illustrated above), size 13"x10", printed on ivory cards bearing the portraits of Their Majesties The King and Queen.

Please address your gift to The Earl of Granard, The Cancer Hospital (free), Fulham Road, London, S.W.3, marking your envelope "Silver Jubilee"

The only Passport

to the relief we give to poor persons requiring suitable surgical appliances is the urgency of their need.

Letters of heartfelt gratitude are received in large numbers from those we have enabled to retain or resume their work.

Since 1862 we have supplied over
1,550,000 appliances to the poor

An Annual Subscription of 10s. 6d. or a Life Subscription of £5 5s. entitles the Subscriber to two "Letters" each year—and so on in proportion.

Address: THE SECRETARY

Royal Surgical Aid Society

(Patron: HIS MAJESTY THE KING)

Head Office

SALISBURY SQUARE, FLEET STREET, LONDON, E.C.4

Kindly mention the I.L.N. in your reply

DO NOT SUFFER SUFFERING CHILDREN

to remain in pain and weakness.

Help the work of this Hospital, which needs:—

£3 every hour, Day and Night.

138 Cots at Chelsea.

50 Cots at Broadstairs Branch.

Nearly 80,000 Out-patient attendances annually.

Contributions should be addressed: D. ST. JOHN BAMFORD, Secretary.

VICTORIA HOSPITAL FOR CHILDREN



Tite Street,

Chelsea,

London, S.W.3.

(President: H.R.H. THE PRINCE OF WALES.)

Imperial Cancer Research Fund

Patron—HIS MOST GRACIOUS MAJESTY THE KING.

President—HIS GRACE THE DUKE OF BEDFORD, K.G.

Chairman of the Executive Committee—SIR HUMPHRY ROLLESTON, BT., G.C.V.O., K.C.B.

Hon. Treasurer—SIR HOLBURN WARING, BART., C.B.E., P.R.C.S.

Director—DR. J. A. MURRAY, F.R.S.

Founded in 1902, under the direction of the Royal College of Physicians of London and the Royal College of Surgeons of England as a centre for cancer research, the Imperial Cancer Research Fund is working unceasingly in the cause of suffering humanity. The whole resources are devoted to the systematic investigation of the cancer problem. The administrative cost of the Fund (Office Salaries, Advertising, Printing, Legal Expenses, etc.) amounts to only 10 per cent. of the total annual expenditure.

While the Honorary Treasurer desires to thank all those who have hitherto supported this Fund, the income from investments and the Endowment Fund is still insufficient to meet the annual expenditure.

Donations, Subscriptions and Legacies are earnestly solicited, and should be sent to the Honorary Treasurer, 8-11, Queen Square, London, W.C.1.

FORM OF BEQUEST

I hereby bequeath the sum of £_____ to the Treasurer of the Imperial Cancer Research Fund under the direction of the Royal College of Physicians of London and the Royal College of Surgeons of England, 8-11, Queen Square, Bloomsbury, London, W.C.1, for the purpose of Scientific Research and I direct that his receipt shall be a good discharge for such legacy.

The Children's JUBILEE

A Jubilee of Smiles . . . nearly four-and-a-half million suffering little lives made happier through the "Children's Guardian" in 50 years. To protect little children from brutality and neglect—to ensure for them all the security that a home should provide . . . warmth, cleanliness, food, loving care—these are the constant aims of the N.S.P.C.C.

Will you share in this great endeavour? 265 "Children's Men," working unceasingly in the interests of needy little ones, are saving, on an average, FOUR every FIVE minutes of every working day.

Gifts welcomed by Wm. J. Elliott, Director.

The N.S.P.C.C.

VICTORY HOUSE, LEICESTER SQ.,
LONDON, W.C.2.

Chairman: The Most Hon. The Marquess of Titchfield, M.P.

Vice-Chairman: F. P. Whitbread, Esq.

Hon. Treasurer: Sir G. W. Truscott, Bart.

The Shaftesbury Homes and "Arethusa" Training Ship.

Unemployment and depression cast their shadow deepest over the lives of the young, and the work of the Shaftesbury Homes and *Arethusa* Training Ship is now of more vital importance than ever. More than 30,000 boys have passed through the organisation since it was founded, and have gone out into the world as upstanding, independent youngsters. The life both on the training ship and in the homes is simple and healthy, and the society makes a point of not losing touch with the boys and girls after they have left. The interest of the Prince of Wales in this work is well known, and there can be no stronger plea for its support than his reminder that it is dependent on voluntary contributions. Subscriptions should be sent to the Secretary, the Shaftesbury Homes and *Arethusa* Training Ship, 164, Shaftesbury Avenue, W.C.2.

The Victoria Hospital for Children.

The work of the Victoria Hospital for Children has a particular appeal at this time of the year, because there are few sadder thoughts than that many children should be ill and in pain just now, when the days are lengthening out towards summer and all young hearts ought to be full of the joy of living. This hospital does an enormous amount of good to suffering childhood, both at Tite Street, Chelsea, where there are 138 cots, and at the Broadstairs seaside branch, where there are fifty. There is a constant and pressing need for public contributions to ensure that the hospital may continue to meet the claims which are made on it—claims which cannot but evoke the deepest sense of pity in all who fully realise them. It has a long and splendid record of service behind it, and the extent of its influence at the present time may be gauged from the fact that there are some 80,000 attendances annually at the Out-Patients' Department alone.

The East End Missions.

The East End Missions are just now planning to give some 17,000 slum children a day's holiday by the sea. A day's holiday seems short enough, and the cost per child small enough—it is two shillings per head. But most of them have never seen the sea, and the day will mean a great deal to them—and 17,000 times two shillings is £1700. Any help you can give towards this will earn something more than gratitude and will be a great encouragement to those who are voluntarily devoting their spare time to the work of the Missions. Fifty years ago the Missions had only one centre—St. George's Hall, Stepney. Now there are seven, and 26,000 people use them every week. The full value of everything that is done there is only really known to the Superintendent, the Rev. Percy Ineson, who will be glad to give further details to anyone who is interested. His address is Stepney Central Hall, Commercial Road, London, E.1.

Waifs and Strays.

The Church of England Waifs and Strays Society has recently celebrated its jubilee, and it is to be hoped that it will always be able to continue as long as may be necessary the wonderful work for which it has been responsible in the past. The majority of the 4600 children in its care come from good working-class families who, in one way or another, have been the victims of cruel circumstances outside their control. The society has homes all over England and Wales, and every care is taken to place the children in an

MARK THE JUBILEE BY

GIVING A CHILD A CHANCE



Patrons:

T.M.
THE KING
and QUEEN
H.R.H.
THE DUKE
OF
YORK

4,400
CHILDREN
NOW
IN
OUR
HOMES

THE FUTURE OF THE NATION
RESTS WITH THE CHILDREN

WAIFS & STRAYS SOCIETY

Jubilee Gifts, large or small, gladly received by the Secretary

OLD TOWN HALL, KENNINGTON, S.E.11

environment that will be congenial to them. Another important side is the Children's Union, which controls six hospitals and cripples' homes, where marvellous cures are constantly being effected at very low fees, which vary with the parents' circumstances, no charge being made at all in really necessitous cases. Any help you can give the society will be most deeply appreciated, and further information regarding its activities will be gladly supplied by the Secretary, The Church of England Waifs and Strays Society, Old Town Hall, Kennington, London, S.E.11.

The Royal Surgical Aid Society.

The Royal Surgical Aid Society, of which the address is Salisbury Square, Fleet Street, E.C.4, exists to meet a very real need in helping to provide surgical appliances to those whose requirements are of the utmost importance, but who, in the ordinary way, could never hope to be able to incur the expense of purchasing them. In the seventy-five years of its existence the society has been able to assist in the relief of untold cases of acute physical suffering, and has, indeed, answered no fewer than 1,550,000 requests for help. This is truly Christian work, and, in view of the inevitably heavy cost of making many types of surgical appliance, it deserves particularly sympathetic consideration.

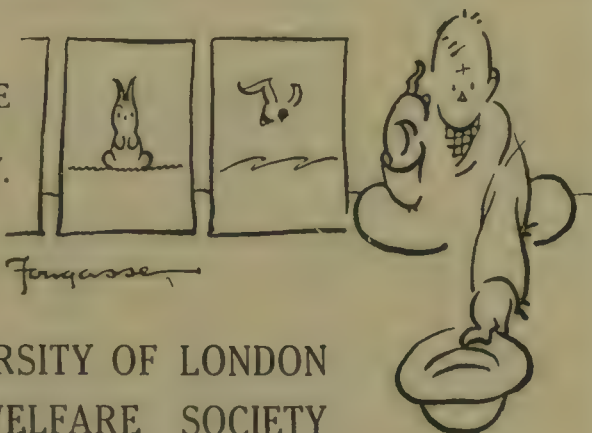
N.S.P.C.C.

Much has been done to minimise the scourge of cruelty—whether intentional or unwitting—to children, since this society was founded more than forty years ago. The public conscience has been awakened, and public support has achieved splendid practical results. But there is much still remaining to be done, and it is essential that the society should possess sufficient funds to meet the calls which are made upon it. The work of the society may be divided under two headings—Educative and Curative. The former is concerned with spreading knowledge about the better upbringing of children, the latter with liquidating the bad effects of past ignorance—in so far as this is possible. It is not generally known, for example, that the society has 265 inspectors stationed throughout England, Wales, and Ireland, exclusively concerned with sick and ailing children who are not receiving the treatment that their condition requires. And this is only one of the many activities which countless children have learnt to bless. The Central Offices of the society are at Victory House, Leicester Square, W.C.2.

Homeless Children's Aid and Adoption Society.

It is difficult to speak of the work done by this society with complete detachment, because the problems with which it deals are among the most harrowing that have to be faced in the organisation of our social life. The society receives over thirty applications every week from clergymen, social workers, and others, asking pity for some homeless infant, the unwitting victim of a cruel fate. At the "F. B. Meyer" Children's Home at Leytonstone there are fifty children in residence, and a visit there furnishes abundant proof of what a long way a little kindness will go. Four hundred children have actually passed through the home since it was founded ten years ago, while adoptive homes where they may grow up in that atmosphere of love and kindness for which there is no real substitute have been found for 2000. There is so much that everyone can do to help, and so much that needs doing, that the society should not ask in vain for those who are interested to get into touch with them at their offices—93, Westminster Bridge Road, London, S.E.1.

KNOWLEDGE
v.
CRUELTY.



THE UNIVERSITY OF LONDON
ANIMAL WELFARE SOCIETY

68a, Torrington Square, W.C.1

earnestly beg you to help them in the campaign for their Bill to prohibit the steel (gin) trap and its unnecessary torture.



LISTEN-in on Sunday, May 12th, and you will hear the children of the Alexandra Orphanage in a Service from the School at 4.30. Here is Joan who, with Billy, broadcast last November an Appeal for this School. They were the first children in the history of British Broadcasting to make the "Week's Good Cause" appeal. There are 380 boys and girls from all parts of the country in the School at Maitland Park, London, N.W., and since it was founded in 1758 over 7,500 have benefited. £10,000 needed annually above the assured income. Please send a gift to the Honorary Treasurer, the Rt. Hon. Lord Marshall of Chipstead, P.C., K.C.V.O. at the offices of the

ALEXANDRA ORPHANAGE
34/40, LUDGATE HILL,
LONDON, E.C.4

DR. BARNARDO'S HOMES

Charter: "No destitute child ever refused admission."

Patrons: H.M. THE KING, H.M. THE QUEEN.

President: H.R.H. THE DUKE OF YORK.



Rescuing the Nation's destitute children, nurturing and training them for lives of loyal and useful citizenship, is the work of DR. BARNARDO'S HOMES, whose family is always over 8,000 boys and girls and babies.

Will you, as a Thankoffering for HIS MAJESTY'S SILVER JUBILEE, send a gift to feed one of these children for a fortnight?

10/- WILL DO THIS.

Cheques, etc., payable "Dr. Barnardo's Homes Food Fund," and crossed, addressed Dr. Barnardo's Homes, 92 Barnardo House, Stepney Causeway, London, E.1.



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SILVER JUBILEE CELEBRATIONS NUMBER



St. Paul's Cathedral.

Wren's masterpiece, which was chosen as the scene of the Silver Jubilee Service of Prayer and Thanksgiving on the Twenty-fifth Anniversary of the Accession of His Majesty King George V.

FROM THE PAINTING BY HENRY C. BREWER, R.I.



BY APPOINTMENT

UNIVERSAL ACCLAIM

"A Prayer For King and Country."—By John Masefield, the Poet Laureate.



O God, whose mercy led us through
The years of war into this peace,
Grant that the world may make anew
Man's spirit, that his quarrels cease.
O Power, hear us as we sing,
And bless this Country and her
King.

O Son, whose fellowship consoles
All lonely mortals in despair,
Help us to brother human souls
To lovely issues everywhere.
O Power, hear us as we sing,
And bless this Country and her
King.

O Spirit, who art infinite
In Wisdom, Beauty, Joy and Truth,
Come down into our minds with light,
Renew our Nation into youth.
O Power, hear us as we sing,
And bless this Country and her King.



This fine "Prayer for King and Country" has been specially written by Mr. John Masefield, the Poet Laureate, for the next Aldershot Tattoo, which will be given on June 13, 14, 15, 18, 19, 21, and 22; and it is here printed by courtesy of the Committee responsible for the Tattoo, always one of the outstanding features

of the season and certain to be in this Silver Jubilee Year even more spectacular and more stirring than usual. The music for the Prayer has been composed by Sir Walford Davies, Master of the King's Musick. Five hundred men of the Welch Regiment are being trained to sing the Prayer as a Finale to the Tattoo pageantry.

AT A STATE BALL IN BUCKINGHAM PALACE: A REGAL

Drawn specially for "The Illustrated



THE BALL-ROOM AT BUCKINGHAM PALACE AS IT WILL APPEAR AT THE TWO STATE

Among the arrangements for the Silver Jubilee festivities are two State Balls to be given at Buckingham Palace on May 14 and June 13. Here we illustrate a typical scene at such a ball. A State Ball at Buckingham Palace is an unforgettable pageant of splendour and beauty. The guests assemble in the ball-room, the men in Court dress or uniform with orders and decorations, and the women wearing all their most magnificent jewels

and their orders and decorations. They stand while awaiting the arrival of their Majesties, which is signalled by the band playing the National Anthem. The Royal Procession enters by the door on the right of our drawing and proceeds straight to the dais, where the King and Queen take their seats, with the members of their family on either side and on chairs behind them. Nowadays modern dance music is played—though

PAGEANT OF BEAUTY AND OF UNEQUALLED SPLENDOUR.

"London News" by Henry C. Brewer, R.I.



BALLS TO BE GIVEN DURING THE JUBILEE FESTIVITIES: A GREAT SOCIAL OCCASION.

no programmes are printed—and the younger members of the Royal Family take part in the dancing and mingle freely with the guests. At about 11 o'clock the Royal Procession moves off to supper. It proceeds down the centre of the room and leaves by a door (not shown in our drawing) which would be in the foreground on the right. The seats in the left-hand corner in the background, beyond the door, are occupied by

Duchesses, while those in the right background corner accommodate the wives of Ambassadors and other foreign representatives. No gentleman sits while their Majesties are in the ballroom, but it is correct for ladies to take seats when the King and Queen do so. The canopy behind the dais is formed from hangings of the Imperial Shamlana beneath which their Majesties sat at the Coronation Durbar in Delhi.

THE PEARL SWORD SURRENDERED TO THE SOVEREIGN AT THE CITY BOUNDARY ON STATE OCCASIONS.



THE HISTORIC PEARL SWORD, TRADITIONALLY BELIEVED TO HAVE BEEN PRESENTED TO THE CITY BY QUEEN ELIZABETH, THAT IS SURRENDERED TO THE SOVEREIGN AT THE CITY BOUNDARY: DETAIL OF THE HILT, WITH A FIGURE OF JUSTICE ON THE POMMEL, AND THE CITY ARMS ON THE PROTECTING PLATE.

ONE of those features of the official programme for the Silver Jubilee drive to St. Paul's on May 6 which, like several others, recalled the historic past, was the paragraph stating that, on reaching the City boundary at Temple Bar, the King would observe the ancient ceremony of obtaining admittance from the Lord Mayor, who would then surrender to the King the Pearl Sword and receive it back from his Majesty. By courtesy of the Guildhall Librarian, we quote the following (abridged) from Jewitt and Hope's "Corporation Plate and Insignia of Office of the Cities and Towns of England and Wales": "The pearl sword, so called from the decoration of its sheath, is 3 ft. 11 in. long. . . . The pommel is of silver-gilt, with a figure of Justice on each side. . . . The grip is covered with silver wire. The guard has in the middle an oblong panel with a lion's face . . . and the protecting plate has on one side the City arms. . . . The quillons . . . have on each end a figure of a satyr. The sheath is covered with red velvet, bordered with gold lace, and embroidered throughout its length on both sides with a guilloche of loops of pearls. The chape is of silver-gilt, with an oval medallion of Minerva on one side, and another female figure on the other. This fine sword is said to have been given to the City by Queen Elizabeth on the opening of the Royal Exchange in 1570; but no mention of such a gift is to be found in the City records. The sword is, however, certainly of 16th-century date."

PHOTOGRAPHS SPECIALLY TAKEN FOR
"THE ILLUSTRATED LONDON NEWS."
BY PERMISSION OF THE LORD MAYOR.

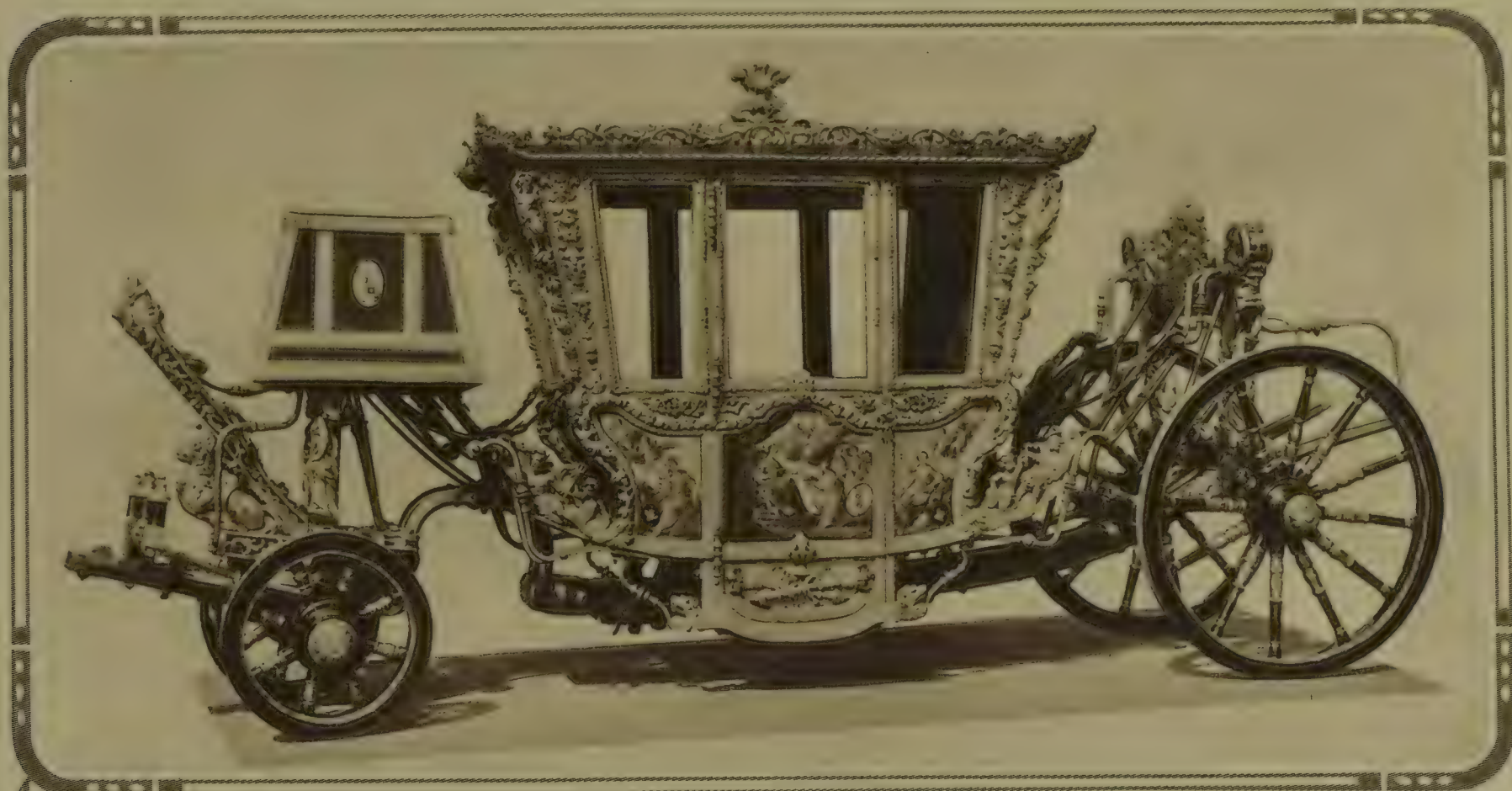


PART OF THE PEARL SWORD'S SCABBARD: DETAIL OF THE DECORATION, WITH LOOPS OF PEARLS, AND THE TERMINAL CHAPE BEARING A MEDALLION OF MINERVA.

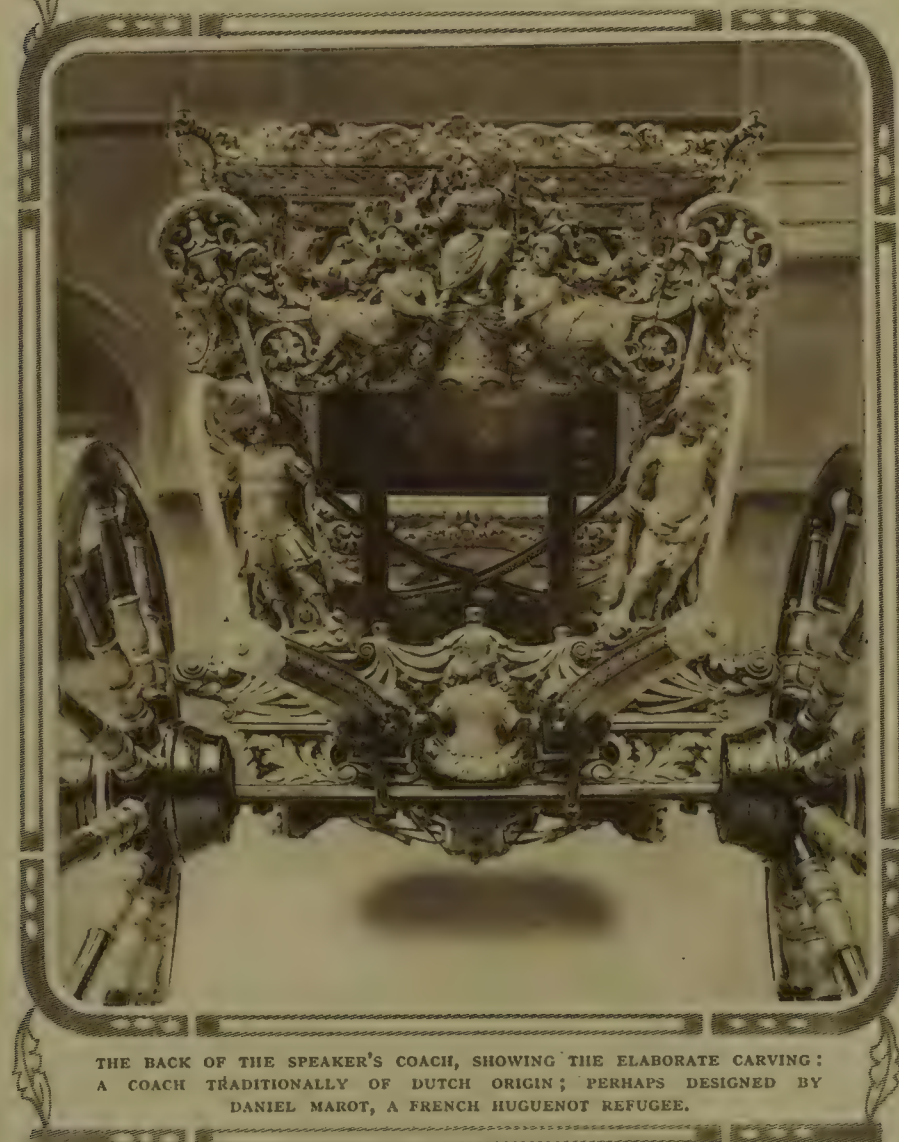


THE CITY'S PRINCIPAL SYMBOLIC WEAPON: THE PEARL SWORD IN ITS SCABBARD, EMBROIDERED THROUGHOUT ITS LENGTH ON BOTH SIDES WITH PEARLS (NUMBERING 1040).

AS MADE READY FOR THE JUBILEE PROCESSION: THE SPEAKER'S COACH.



THE SPEAKER'S COACH, AS PREPARED FOR THE JUBILEE PROCESSION TO ST. PAUL'S ON MAY 6: THE HISTORIC VEHICLE RENOVATED; AND BEARING THE ARMS OF CAPTAIN E. A. FITZROY, SPEAKER SINCE 1928.



THE BACK OF THE SPEAKER'S COACH, SHOWING THE ELABORATE CARVING: A COACH TRADITIONALLY OF DUTCH ORIGIN; PERHAPS DESIGNED BY DANIEL MAROT, A FRENCH HUGUENOT REFUGEE.



THE REAR PANEL: A PAINTING PROBABLY REFERRING TO THE COMING OF KING WILLIAM AND QUEEN MARY TO ENGLAND; WITH THEIR MAJESTIES ON THE LEFT AND BRITANNIA ON THE RIGHT.

The State coach belonging to the Speaker of the House of Commons, fitted with the arms of the present Speaker, Captain E. A. Fitzroy, was renovated recently in order that it might take part in the Silver Jubilee procession to St. Paul's—its first public appearance since the Coronation of the King. The coach has to be drawn by two heavy dray horses, and it was arranged that it should be driven by Mr. Walter Hart, of Walthamstow, dressed in the Grafton livery, with three-cornered hat, buckle shoes, and a full bottom wig. The coach, which weighs 2½ tons, is not, and never has been, fitted with any brakes. Tests were held to see if two horses could check the coach's weight on a hill, and a trial descent of St. James's Street was made with success one early morning about a month before the occasion. Historically and

artistically, the Speaker's coach is a vehicle of great interest. It is discussed from those aspects by Mr. Frank Davis in his article on another page, where he suggests that the painted panels of the coach are not the work of Cipriani (who carried out the painting on the Royal State Coach of somewhat later date), but perhaps of Sir James Thornhill. As regards its design, the Speaker's coach is connected with the name of Daniel Marot, "a French Huguenot refugee who fled to Holland and there worked as architect, garden-designer, and general office-of-works, as it were, for the Prince of Orange." It was arranged that in the Procession the coach should leave the House of Commons at 9.35 a.m., and, moving at a walking pace by way of the Mall, Pall Mall, and the Strand, should arrive at St. Paul's at 10.35.

THEIR MAJESTIES' FOUR SATURDAY DRIVES IN LONDON.

Drawn specially for "The Illustrated"



JUBILEE DRIVES TO BE MADE BY THE KING AND QUEEN THROUGH THE NEARER SUBURBS:

ROUTES: MAY 11—O O O O O O, MAY 18—- - - - - ,

Our pictorial map illustrates the routes of the four ceremonial drives which the King and Queen will make—weather permitting—through certain districts of north, south, east, and west London, respectively, leaving Buckingham Palace at 3.15 p.m. on May 11, 18, and 25, and June 8. Saturday afternoons have been chosen, of course, so that larger numbers of the people may have an opportunity to see their Majesties. In order to extend the areas to be visited as far as possible in the time available, part of the drives (except the first) will be made by motor-car to a suburban point, and thence in an

open landau (weather, again, permitting) with an escort of Life Guards. At selected halts, Mayors and local councillors will assemble to present addresses. On our map the various routes are indicated by different markings (according to the above explanatory key). The following details of the drives are drawn from the official programme of Jubilee celebrations: May 11. (North London.) A carriage procession via the Marble Arch and Edgware Road, to Marylebone Town Hall, where the Mayors of St. Marylebone, Finsbury, Hampstead, Holborn, Islington, Paddington, St. Pancras, and Stoke Newington will be

A PICTORIAL MAP SHOWING THE APPOINTED ROUTES.

London News by D. Macpherson.



A MAP OF THE ROYAL ROUTES IN NORTH, SOUTH, EAST, AND WEST LONDON.

MAY 25—□ □ □ □ □ □, JUNE 8—X X X X X X.

presented. The return will be via Baker Street, Oxford Street, Regent Street, and Piccadilly Circus. Constitution Hill and the Mall will be reserved for 70,000 London school-children.—May 18. (South London.) A drive by motor-car, via the Embankment, to the south side of Blackfriars Bridge, and thence in a carriage procession via Blackfriars Road, London Road, and Walworth Road to Camberwell Green, where Borough Mayors will assemble, and thence via Kennington Road and Westminster Bridge Road to Belvedere Road, from that point returning by car over Westminster Bridge.—May 25.

(East London.) A drive by car to Whitechapel Parish Church, and thence in a carriage procession via Commercial Road to Limehouse Town Hall, where Borough Mayors will assemble, returning via the Mile End Road and reverting to the motor-car at Whitechapel Church.—June 8. (West London.) A drive by car to Hortensia Road, Chelsea, and thence in a carriage procession via Walham Green, Fulham Palace Road, and Hammersmith Broadway to Kensington Town Hall, where Borough Mayors will assemble, returning thence by car along Kensington Road and Knightsbridge.



By G. K. CHESTERTON.

ANATOLE FRANCE said one thing, even if it were only one thing, which ought to be really immortal. It is an old paradox that a man may be immortal by dealing so exclusively with ideas of mortality. But, apart from that, it may be questioned whether Anatole France was not mortal rather than immortal; except, of course, in the sense of being a member of the French Academy. As a matter of fact, it is rather odd to remark how rapidly these great reputations fade, if not from fame, at least from fashion. It is curious to note how little we now hear about Anatole France; how little about Maeterlinck, or even about Meredith. It has nothing to do with the accident that France as a philosopher was rather remote from my own personal philosophy. I do not agree with him, or he does not (as a diet) agree with me; but not mainly on the grounds on which most people would accuse me of differing. I am not chiefly troubled about his paganism, but I profoundly dislike his pessimism. And though he certainly used most brilliantly and beautifully the brilliant and beautiful French language, I rather doubt whether a man has a right to assume the pen-name of "France" when he represents all Frenchmen as a race of pessimistic penguins. Anyhow, France has forgotten France; but I shall always respectfully remember France (I mean Anatole; the other France I shall never join with fools in forgetting), and I shall remember him chiefly for one real example of the great French irony; which it sounds like a pun, but is only a fact, to compare to iron. I have even forgotten the actual words, or where they occur; but they were something like this: "It is grossly unfair to say that there is one law for the rich and another for the poor. The law forbids the rich man, quite as much as the poor man, to sleep out all night as a vagrant in the street."

I do not know to what police regulation of his own city of Paris the French author referred. But if it was anything like the English regulation, which has now at last been altered, the French really ought to be more ashamed of themselves even than the English. It is delightful to be able to congratulate the enlightened Parliament of a progressive age upon doing one thing that is really in favour of liberty, and undoing one thing that was really a scandal of oppression. A little time ago our Parliament did actually abolish the law, which my friends and I had been furiously denouncing all our lives; the law by which a man can be imprisoned merely "for having no visible means of subsistence." I do not know which is more astonishing: that a people should have tolerated such an insane injustice so long, or that they should have abolished it so quietly. Innumerable new injustices have been hustled through Parliament without being debated, and certainly without being reported. It is odd to observe that this great act of justice was almost as little reported, and almost as little debated. It seems as if parliamentarians conducted both the best and the worst part of their work with the same secretive rapidity and quietude.

They do good by stealth and blush to find it fame; just as on other occasions they have done ill by stealth and blushed (or been unblushing) to find it infamy. But, anyhow, anybody interested in the history of law and morals must attach immense importance to this mad law and its abrupt and almost obscure repeal. As I have said, I do not know how the law stood comparatively in England and France, or England and Europe; but the extraordinary thing is that any such law should ever have stood at all, or that anybody should ever have managed to stand it.

I do not know whether anything corresponding to it existed in France, as suggested in the phrase of

the same word for what is spiritual and what is intelligent. They actually use the same substantive to describe a wit and to describe the Holy Ghost. But that is not because the soul is as small as the wit, but because the wit is as great as the soul. A great French poet of our time actually used the theological parallel, when he described the firing of a great gun on the frontier of the war, "and that which comes forth is France; terrible as the Holy Ghost." But that is because all French wits have been fundamentally serious; even when, like Voltaire, they thought they were attacking the Holy Ghost. The repartee of the wit really did echo in the roar of cannons. Perhaps that is really the root of the prejudice against French wit; not that it is superficial, but that it is explosive.

It is that French wits are employed as firearms and not merely as fireworks. It is rather the English who have a boyish and innocent love of fireworks; that is, a comprehension of art for art's sake. The French are more utilitarian. The French are quite capable of burning somebody in effigy; preferably not a historical character, but somebody who is still alive; sometimes almost capable of actually burning him alive. But they are not capable of burning the paper effigy of somebody whom everybody has forgotten all about, like Guy Fawkes, merely for the sake of the romantic effect of red fire. That purely artistic attitude is peculiar to England. However, the point is, that if the French did burn anybody alive or in effigy, they would be reasonable about it; in the sense of having a reason for it. It is essential to their whole national ideal that even its crimes should be clearly connected with its creeds. Now, it would be perfectly impossible to connect the nonsense about punishing people for sleeping under the sky as vagrants with any logical or consistent creed. It would be rather specially impossible to connect it with all that was clearest and best in the creed of the French Revolution. For the French Revolution was quite the reverse of Communist. It drew a very sharp line

between public affairs and private affairs; and in principle the Republic ought not to complain if any duke or millionaire chose to sleep on a doorstep, since this habit is obviously a part of private life, even when somebody slightly eccentric thus conducts it in public. I repeat that I do not know to what police regulation of Paris Anatole France referred; but, as an old Jacobin, I protest against it.

But, oddly enough, English law, which I know, violated its own principle even more than French law, of which I am ignorant. If there was one thing of which we boasted, it was that "a man is presumed innocent till he is proved guilty." It was largely nonsense. Nobody ever seized the twenty-

seventh clerk coming out of a big office, and asked him to prove that he never poisoned his grandmother. Still, it was our boast that we specially insisted that the burden of proof was on the prosecutor; and all this time we have been denying it, by assuming that any poor man loitering was a thief. Which is queerer: that we did it so long, or that we have undone it at last?



THE YEOMEN OF THE GUARD—DETAILED FOR DUTY AT ST. PAUL'S ON MAY 6, WITH THE GENTLEMEN-AT-ARMS AND THE YEOMEN WARDERS OF THE TOWER: TYPICAL MEMBERS.

It was decided that, on the occasion of the Thanksgiving Service in St. Paul's on May 6, the Honourable Corps of Gentlemen-at-Arms and the King's Body Guard of the Yeomen of the Guard should be on duty in the Cathedral, and Yeomen Warders of the Tower of London stationed on the steps. The Gentlemen-at-Arms originated in the King's Pensioners and Spearman, a body formed by Henry VIII. in 1509, from cadets of noble families, as a mounted guard to his person. The member of the Corps shown in our photograph (on the left) is Brigadier-General G. W. St. G. Grogan, V.C. The uniform is scarlet, and the high helmet is plumed with swan's-down. The Yeomen of the Guard wear Tudor uniforms of scarlet and gold, with flat black velvet hats, and carry gold-tasseled halberds. This ancient bodyguard of the Sovereign was first organised by Henry VII. in 1485. It is recruited from old soldiers of distinguished service. The Yeomen Warders of the Tower wear the same uniform and are honorary members of the Corps, but they have distinct duties at the Tower and are not part of the bodyguard.

Anatole France. But if it did, the French most certainly ought to be ashamed of themselves; even more ashamed than the English. For the English of the nineteenth-century tradition never really pretended to be reasonable. The English had a hundred things inherited from old laws in Latin and Norman French, and the feudal patchwork of Magna

Carta. But when people have had three revolutions to make things reasonable, one may expect some traces of reason. If there was any such legal abuse (which I faintly doubt), then it simply proved that in France the bourgeois spirit had won a baser victory over the French spirit. For nothing is more typical of the French spirit than the fact that the French have



THE HONOURABLE CORPS OF GENTLEMEN-AT-ARMS: A TYPICAL MEMBER IN HIS PICTURESQUE UNIFORM.



THE YEOMEN WARDERS OF THE TOWER OF LONDON: A TYPICAL MEMBER IN THE TRADITIONAL UNIFORM.

THE ENGLISH MONARCHS WHO REIGNED 25 YEARS:



HENRY I., 1100-1135: A DETAIL FROM AN OLD ENGRAVING BY G. VERTUE.



HENRY III., 1216-1272: DETAIL FROM AN ELECTROTYPE IN THE NATIONAL PORTRAIT GALLERY FROM THE EFFIGY BY W. TOREL.



HENRY II., 1154-1189: DETAIL FROM A PRINT FROM HIS MONUMENTAL EFFIGY AT FONTEVRAUD.



EDWARD I., 1272-1307: DETAIL OF A PRINT FROM AN ANCIENT STATUE OF THE KING AT CARNARVON CASTLE.



EDWARD III., 1327-1377: DETAIL FROM AN ELECTROTYPE IN THE NATIONAL PORTRAIT GALLERY FROM THE EFFIGY IN THE ABBEY.



HENRY VI., 1422-1461: DETAIL FROM A PAINTING BY AN UNKNOWN ARTIST IN THE NATIONAL PORTRAIT GALLERY.



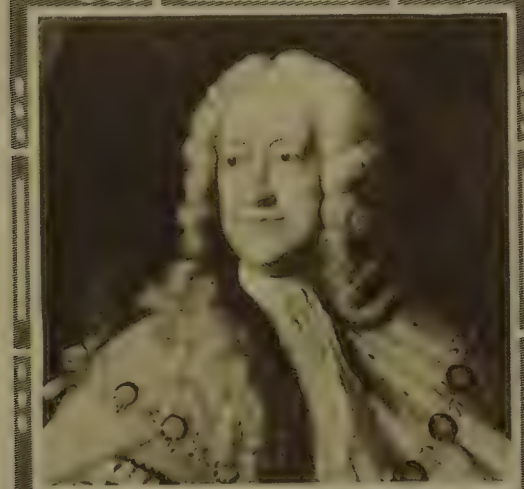
HENRY VIII., 1509-1547: DETAIL FROM A PAINTING, PERHAPS BY LUKE HORNEBOLT, IN THE NATIONAL PORTRAIT GALLERY.



VICTORIA, 1837-1901: DETAIL FROM THE PAINTING BY BENJAMIN CONSTANT.



CHARLES II., 1660-1685: DETAIL FROM A PAINTING BY AN UNKNOWN ARTIST IN THE NATIONAL PORTRAIT GALLERY.



GEORGE II., 1727-1760: DETAIL FROM A PAINTING BY THOMAS HUDSON IN THE NATIONAL PORTRAIT GALLERY.



ELIZABETH, 1558-1603: DETAIL FROM A PAINTING BY AN UNKNOWN ARTIST IN THE NATIONAL PORTRAIT GALLERY.



GEORGE III., 1760-1820: DETAIL FROM A PAINTING (STUDIO OF ALLAN RAMSAY) IN THE NATIONAL PORTRAIT GALLERY.

If we except the pre-Conquest Kings, Alfred the Great (who reigned from 871 to 901) and Ethelred II. (who reigned from 979 to 1016), King George V.'s is the thirteenth Royal Silver Jubilee in the history of the English monarchy. His Majesty's grandmother, Queen Victoria, reigned for the longest period of all—sixty-three years. The next longest reign—of fifty-nine years—was George III.'s; and Henry III. and Edward III. were the others who reigned for fifty years or more. The

JUBILEE PREDECESSORS OF H.M. KING GEORGE V.

shortest reign among the Kings and Queens whose portraits we give was that of Charles II., who, indeed, did not live to see the completion of his twenty-fifth year upon the throne. Charles landed at Dover, in the year of his Restoration, on May 26, 1660; he died on February 6, 1685. It might be argued, however, that Charles's reign really dates from the death of Charles I. in 1649; but the Commonwealth intervened, and Charles II.'s reign is generally dated from 1660.

AT A STATE DINNER IN BUCKINGHAM PALACE: A FESTAL

DRAWN SPECIALLY FOR "THE ILLUSTRATED



THE BALL ROOM AT BUCKINGHAM PALACE DURING A STATE DINNER, SUCH AS THOSE ARRANGED

at the programme for the Silver Jubilee festivities includes two State dinners at Buckingham Palace, on May 9 and 20. Our artist's drawing, which shows a typical gathering on such an occasion, companions that (on another double-page in this number) in which he represents a State ball. The Ball Room is used for State dinners as well, and here it is viewed from the opposite standpoint to that given in the other drawing; that is, the

spectator is looking from the foot of the royal dais (here out of the picture) at the west end of the room, towards the east end with the organ and musicians' gallery. The royal party are shown seated in the left foreground, at the top end of the long "horseshoe" table. Against the left wall is seen displayed part of the King's magnificent collection of gold plate (now worth £3,375,000), which it was arranged to bring from

SCENE WHEN THE KING ENTERTAINS IN ROYAL FASHION.

LONDON NEWS" BY HENRY C. BREWER, R.I.



FOR MAY 9 AND 20: REGAL FESTIVITIES HELD IN THE LARGEST OF THE STATE APARTMENTS.

Windsor for the State dinners, to be on view, though not used at table. Some of this plate is illustrated on another page. In Mr. H. Clifford Smith's well-known volume, "Buckingham Palace," we read: "The Ball Room was built for Queen Victoria between 1853 and 1855 . . . and being the largest of the State Apartments is reserved for the most important functions. . . . For a State Banquet, the Royal Procession . . . enters

the Ball Room by the doorway at the north-east end (seen above to left of the organ). At the conclusion of the Banquet the Royal Procession passes out by way of the West Gallery. . . . In the centre of the walls are hung two large panels of Gobelin's tapestry woven in 1776 from designs painted in Rome in 1774 and 1746 by François de Troy, illustrating scenes from the story of Jason and the Golden Fleece."

BUCKINGHAM PALACE: THE THRONE ROOM AND THE BLUE DRAWING ROOM.

THE various State apartments of Buckingham Palace, since Queen Victoria's accession the official London residence of the Sovereign, are described in detail by Mr. H. Clifford Smith's interesting and beautifully illustrated book, "Buckingham Palace," in the production of which the author had the privilege of working in consultation with her Majesty the Queen. From this book we may quote the following passages concerning the apartments illustrated here: "The Throne Room, which is as magnificent as its Regal and Imperial functions demand, is upwards of 60 ft. long. It is used for State Investitures by the King, and for the reception of Deputations presenting addresses to his Majesty. . . . The walls of the Throne Room, which were formerly hung with

THE THRONE ROOM; SHOWING THE ROYAL ALCOVE AND THE THRONE DAIS: AN APARTMENT USED FOR INVESTITURES BY THE KING AND FOR THE RECEPTION OF DEPUTATIONS.



Continued.]

red silk, were painted a light stone colour in 1928. The chair coverings, and the long window curtains with draped pelmets in handsomely carved cornices, are of crimson silk damask bordered with golden braid. The Brussels carpet is decorated with large Tudor roses on a dark red ground." Concerning the Blue Drawing Room, also illustrated, he writes: "Before the building of the present Ball Room in 1854, the Blue Drawing Room, 68 ft. in length, was the ball-room of the Palace. . . . The room is altogether delightful in colour, with its crimson and gold carpet, delicate blue walls and upholstery, and deeper blue Sèvres porcelain, its honey-coloured columns with rich orange-red bases, gilded ceiling, and sparkling faceted crystal chandeliers." It was the subject of an oil painting by Richard Jack, R.A., in 1927.

THE BLUE DRAWING ROOM—THE SOUTH END, WITH A VIEW OF THE STATE DINING ROOM BEYOND: A ROOM LEFT ESSENTIALLY IN ACCORDANCE WITH NASH'S DESIGN.





THE ROYAL BALCONY AT BUCKINGHAM PALACE, FROM THE CENTRE ROOM: A SPOT WHERE THEIR MAJESTIES HAVE STOOD ON MANY HISTORIC OCCASIONS DURING LOYAL DEMONSTRATIONS BY CROWDS OUTSIDE THE GATES.

The Royal Balcony at Buckingham Palace, where the King and Queen have so often stood to show themselves to crowds assembled before the palace gates on great national occasions, is more familiar to Londoners in its outward aspect. Here we are enabled to see, from within the great Centre Room, that part of the balcony whereon their Majesties appear, and the door through which they step out. Directly above this doorway is the flagstaff from which the Royal Standard flies

on the palace roof. Above the parapet of the balcony is seen the Victoria Memorial, with the Mall beyond. Another point of special interest in our illustration is the Chinese style of interior ornament. When Queen Mary decided to redecorate the Centre Room a few years ago, an Oriental scheme was chosen to harmonise with its chief existing features—some fine examples of English *chinoiserie* which had been brought from the Banqueting Room of the Brighton Pavilion.



WESTMINSTER HALL: THE SCENE OF THE READING OF LOYAL ADDRESSES TO THEIR MAJESTIES, BY THE LORD CHANCELLOR AND THE SPEAKER, FROM BOTH HOUSES.

Among the noteworthy ceremonies arranged in honour of the Silver Jubilee celebrations was that fixed to take place in Westminster Hall on May 9—the reading of loyal addresses of congratulation to the King and Queen from both Houses of Parliament, as moved in the Lords and Commons, respectively, on the preceding day. The associations of Westminster Hall go far back in our national history. The original Hall was built, as a banqueting chamber, by William Rufus, who held his first Court there in 1099. It was re-erected in

its present form, with its magnificent roof of open timber, by Richard II. Up to the time of George IV., coronation festivals were held in it, and the Royal Champion would ride into the midst of the assembled company and, casting down his gauntlet, challenge to single combat anyone who might dispute the Sovereign's right. From the thirteenth century until 1882 the Hall was the chief English law court, and was the scene of many State trials, the most famous, of course, that of Charles I. in 1649. The spot where the

King sat is marked by a brass tablet on the steps at the southern end. Oliver Cromwell was installed here as Lord Protector in 1653. In his time, and for long afterwards, Westminster Hall was a popular lounging-place, with shops against its walls, inside and out. After the Restoration, in 1661, the heads of Cromwell, Ireton, and Bradshaw were fixed on the roof. Cromwell's head remained there for twenty-five years, until it was blown down. Among other memorable trials in Westminster Hall were those of William Wallace (1305),

Sir Thomas More and Bishop Fisher—recently in process of becoming Saints—in 1535, Anne Boleyn (1536), Guy Fawkes (1606), Strafford (1641), the Duchess of Kingston (1776), and Warren Hastings (1788-93). Here Edward II. abdicated (in 1327), Edward IV. was proclaimed (1461), and in 1910 Edward VII. lay in state. In connection with the above drawing, our readers should realise that it does not purport to show the actual reading of the loyal addresses. It was designed merely to illustrate the scene of the ceremony.


DRAWN BY OUR SPECIAL ARTIST HENRY C. BEWES, R.I.



Her Majesty the Queen, Lady of the Order of the Garter.

After the Painting by Arthur T. Nowell, R.L., R.P.

Reproduced by courtesy of the Rt. Hon. Lord Haver, Chairman of the Governing Body of Farringtons Girls' School, Chislehurst, Kent. The original painting was presented to Farringtons by B. A. Glanville, Esq. (Copyright Strictly Reserved.)



THE PEOPLE GREET THE KING WHO HAS DEDICATED HIMSELF TO THEIR SERVICE.

This Jubilee crowd in Trafalgar Square is eloquent of the desire of the people to pay tribute to the King and Queen. Thanking them in the personal Message he broadcast to the Empire at eight on the night of Jubilee Day, his Majesty said:

"The Queen and I thank you from the depth of our hearts for all the loyalty and—may I say?—the love with which this day and always you have surrounded us. I dedicate myself anew to your service for the years that may still be given to me."

THE LORD MAYOR SURRENDERS THE PEARL SWORD TO THE

Drawn specially for "The Illustrated



A HISTORIC CUSTOM AT THE CITY BOUNDARY: THE KING, AT TEMPLE BAR, TOUCHES THE

When the Royal Procession reached Temple Bar, on its way to St. Paul's on May 6, there took place the impressive ceremony of the Presentation of the Sword (the City's symbol of independence), without which the Sovereign cannot enter its precincts. At this point of the City boundary, the Lord Mayor (Sir Stephen Killik) awaited the King's arrival with a deputation of the Court of Aldermen, consisting of Lord Wakefield, Sir Louis Newton, Sir Harold Dowser, and Sir William Burton. The Court of Common Council was represented by Mr. A. S. Juniper (Chief Commoner), Mr. C. T. S.

Tranter (Deputy), Mr. E. Smyth (Deputy), and Mr. J. R. Brough (Deputy). The Lord Mayor and the Sheriffs, wearing their official robes, with the rest of the civic party, had come to Temple Bar from the Mansion House in a procession headed by the City Marshal, and were received at the boundary by Messrs. Childs at their banking house. The Lord Mayor was attended by the Swordbearer and the Serjeant-at-Arms. On the arrival of their Majesties at Temple Bar, the Lord Mayor, Aldermen, Sheriffs, and Commoners uncovered, while the sword and mace were reversed. Then

KING: A CEREMONY DATING FROM PLANTAGENET DAYS.

LONDON NEWS" BY W. SMITHSON BROADHEAD.



HILT OF THE PEARL SWORD, AND RETURNS IT TO THE LORD MAYOR FOR SAFE KEEPING.

the Lord Mayor, having received the pearl sword from the Swordbearer, advanced and surrendered it, hilt foremost, to the King. His Majesty thereupon touched the hilt and returned the sword to the Lord Mayor for safe keeping. The civic party then drove off to St. Paul's, ahead of the royal carriage. When their Majesties entered the Cathedral, the Lord Mayor, bareheaded and carrying the sword erect, took his place in the procession, and, as their Majesties took their seats, he laid the sword on the table before the King. After the service, the Lord Mayor carried the

sword before the King and Queen to the west door of St. Paul's. Referring to the Presentation of the Sword at the City boundary, the official programme states: "The ceremony dates back to Plantagenet days, probably to the reign of Edward III. (1327-1377), and the 'pearl sword' at present used was a gift from Queen Elizabeth to the City, when she opened the first Royal Exchange in 1570." The sword itself is illustrated on page 784 of this number. The photographs show detail of the hilt and pommel, and the pearl-embroidered scabbard that gives the sword its name.

FLOODLIGHTING—THE SILVER JUBILEE'S MOST SPECTACULAR FEATURE.



A TYPICAL EXAMPLE OF THE FLOODLIGHTING THAT WAS THE OUTSTANDING FEATURE OF THE SILVER JUBILEE CELEBRATIONS: THE ILLUMINATED NATIONAL GALLERY AND ST. MARTIN'S-IN-THE-FIELDS SEEN FROM TRAFALGAR SQUARE.



BUCKINGHAM PALACE AND ITS NEIGHBOURHOOD DURING THE FLOODLIT NIGHT: THE ILLUMINATION OF THE LONDON HOME OF THE KING AND QUEEN; THE VICTORIA MEMORIAL; AND A PART OF ST. JAMES'S PARK AND THE GREEN PARK.

Never was London more brilliantly or more generally floodlit than it was for the Silver Jubilee celebrations; and the same may be said of other centres. Floodlighting, indeed, came fully into its own, and it will certainly remain in power for many a year—in certain instances reigning through every night; in others, ruling

on appropriate festive occasions. During Jubilee Week, commencing on May 6, the Metropolitan Police forbade vehicular traffic in certain main thoroughfares from 9 p.m. until midnight, and the City Police ordered a closed area, in order that those bent on seeing the floodlighting and illuminations could do so in safety.

AT THE HEART OF FLOODLIT LONDON: THEIR MAJESTIES ON THE BALCONY.



THE KING AND QUEEN IN THE GLARE OF FLOODLIGHTS: THEIR MAJESTIES ON THE BALCONY OF BUCKINGHAM PALACE, BOTH WAVING THEIR HANDS TO A WILDLY ENTHUSIASTIC CROWD ON JUBILEE NIGHT.

The crowds outside Buckingham Palace on Jubilee Night had the interesting experience of seeing the King and Queen themselves subjected to floodlights. Shortly after nine o'clock, in response to the clamour of nearly 200,000 people, who sang the National Anthem with great fervour, their Majesties made a third appearance on the Palace balcony. (As noted elsewhere, they had appeared first on their return from St. Paul's, and again in the afternoon.) On this occasion,

they stood on the balcony for twelve minutes, and for about half that time in the full glare of the floodlights, which the King ordered to be turned on for the benefit of the crowd. At first their Majesties were a little dazzled by the strong light, and had to shade their eyes, but they soon grew accustomed to it, and continued waving their hands to the people. The crowd meanwhile shouted and cheered and sang "For He's a Jolly Good Fellow."

LONDON FLOODLIT FOR THE JUBILEE: THAMESIDE AND WHITEHALL.



THE HORSE GUARDS FLOODLIT: THE SPLENDID ENGLISH BAROQUE FAÇADE SEEN FROM THE PARADE GROUND, WHERE A TATTOO WAS HELD.



ON MILLBANK: THE ILLUMINATED FAÇADES OF IMPERIAL CHEMICAL HOUSE AND THAMES HOUSE—THE HOUSES OF PARLIAMENT ON THE RIGHT.

ONE interesting fact emerges from the extensive floodlighting of public buildings for the Silver Jubilee—namely, that Palladian and Neo-classical architecture lends itself better to this form of embellishment than Gothic. Kent's masterpiece of the Horse Guards might have been designed to be floodlit, so admirable is the effect. Though at one time doubt was expressed whether the floodlighting of St. Paul's might not be curtailed for financial reasons, funds were, of course, forthcoming for the great scheme. Indeed, it is now stated that the installation will be permanent at the Cathedral.

FLOODLIGHTING IN THE CITY: ST. PAUL'S DOME AND FARADAY HOUSE SEEN FROM THE RIVER.



LONDON FLOODLIT FOR THE JUBILEE: FAMOUS "SIGHTS" ILLUMINATED.



THE FIGURE OF JUSTICE SURMOUNTING THE CENTRAL CRIMINAL COURT (GENERALLY KNOWN AS THE OLD BAILEY) STANDING OUT SUPERBLY AGAINST THE NIGHT SKY.



THE MONUMENT FLOODLIT: THE FLAMING GILT URN, RISING ON ITS FLUTED DORIC COLUMN 200 FEET ABOVE THE STREET, BOLDLY OUTLINED BY THE LIGHTING.



BIG BEN FLOODLIT: LONDON'S MOST FAMOUS CLOCK PHOTOGRAPHED FROM THE COLOSSAL BOADICEA GROUP AT THE WEST END OF WESTMINSTER BRIDGE.

On this page we show four famous "sights" of London floodlit for the Royal Jubilee celebrations. At the Monument special arrangements were made to permit the public to ascend it at night, for the first time since its erection in 1671-77. This permission was given in view of the fact that the platform at the top



TOWER BRIDGE FLOODLIT: A SPECTACULAR WORK OF LIGHTING WHICH ENHANCED THE BEAUTY OF THE RIVER DURING THE JUBILEE CELEBRATIONS.

constituted one of the finest view-points in London from which to enjoy the flood-lighting arrangements throughout the Metropolis and, on the night of Monday, May 6, the far-away bonfires on the Northern Heights and on the hills of Surrey and Kent. Visitors climb 345 steps to reach the platform.

LONDON FLOODLIT FOR THE JUBILEE: ROYAL AND OFFICIAL BUILDINGS.



LEGAL LONDON AND THE JUBILEE: FLOODLIGHTING IN THE TEMPLE; ORIGINALLY THE ENGLISH SEAT OF THE KNIGHTS TEMPLAR.



THE CENTRE OF SOUTH AFRICA IN LONDON FLOODLIT: THE BRILLIANT ILLUMINATION OF SOUTH AFRICA HOUSE, SEEN FROM TRAFALGAR SQUARE.



TRANSFORMED BY LIGHT-GREEN FLOODLIGHTING: THE LONDON COUNTY HALL, HEADQUARTERS OF THE LONDON COUNTY COUNCIL, AT THE EASTERN END OF WESTMINSTER BRIDGE, MAKING A FINE SPECTACLE FROM ACROSS THE RIVER.



THE PRINCE OF WALES'S LONDON HOME FLOODLIT: THE PICTURESQUE BRICK BUILDING OF ST. JAMES'S PALACE IN ITS JUBILEE GUISE.



A COMMERCIAL CENTRE OF LONDON BRIGHTLY LIT: ADELAIDE HOUSE, KING WILLIAM STREET, A MONUMENTAL BLOCK OF OFFICES.

In these illustrations we show how royal, legal, official, and commercial London were transformed by floodlighting during the Jubilee celebrations. St. James's Palace, the London home of the Prince of Wales, was admired by thousands as they passed it from the direction of Piccadilly on their way to the Mall and Buckingham Palace,

where such vast crowds gathered on the night of May 6. South Africa House brightened Trafalgar Square; the beautiful headquarters of the London County Council was spectacular from the Embankment; and the Temple assumed with the floodlighting an air of modernity which it added to its ancient charm.



His Majesty the King, Sovereign of the Order of the Garter.

Detail of the famous portrait painted by John St. Helier Lander, R.O.I. (Copyright Strictly Reserved.)

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The Silver Jubilee Procession and Thanksgiving Service.



ACCLAIMED BY THE REALM AND THE EMPIRE: THEIR MAJESTIES THE KING AND QUEEN
ON THEIR WAY TO ST. PAUL'S CATHEDRAL.

Their Majesties are seen as they drove to St. Paul's Cathedral on May 6, for the Thanksgiving Service to commemorate the twenty-fifth anniversary of the King's accession to the Throne. All along the route they were cheered and cheered again, with that real personal emotion which, in the words of the Archbishop of Canterbury, to-day fills the heart of the Realm and Empire.



AT THE NATIONAL GALLERY: THE KING AND QUEEN DRIVING PAST THE EMPIRE'S GREATEST HOME OF ART.

On Jubilee Day, the King's procession passed the National Gallery while on its way to St. Paul's. As our photograph shows, sailors were on duty outside the Gallery. Indeed, the Royal Navy and the Royal Marines were detailed to line that part of the route which comprised the north and south sides of Trafalgar

Square, Duncannon Street, and part of the Mall from the Duke of York's Steps to Trafalgar Square—an appropriate choice in view of the proximity of the Nelson Column. The Navy also provided a Guard of Honour at Buckingham Palace, in company with the 1st Battalion of the Grenadier Guards and the Royal Air Force.



APPROACHING ST. PAUL'S FOR THE THANKSGIVING SERVICE: THEIR MAJESTIES' CARRIAGE DRIVING UP LUDGATE HILL.

The open carriage in which their Majesties drove to St. Paul's Cathedral was escorted by a Sovereign's Escort of the Life Guards, part of which is here seen preceding the royal carriage up Ludgate Hill, beneath a brilliant array of flags and other decorations. The return journey from St. Paul's was made by another route, the procession passing

to the south of the Cathedral, along Cannon Street, turning right-handed into Queen Victoria Street, and so, by way of the Embankment, Northumberland Avenue, and the Mall, back to Buckingham Palace. The gorgeous uniforms of the escorting cavalry made a brave show in the bright May sunlight.



THE PRIME MINISTER ON HIS WAY TO THE THANKSGIVING SERVICE IN ST. PAUL'S: MR. RAMSAY MACDONALD AND HIS DAUGHTER ISHBEL AT THE HEAD OF THE PRIME MINISTERS' PROCESSION.



POLITICIANS WHO ATTENDED THE THANKSGIVING SERVICE: A GROUP ON THE STEPS OF ST. PAUL'S, INCLUDING MR. NEVILLE CHAMBERLAIN AND MR. LLOYD GEORGE.



A GREAT BRITISH SAILOR AT THE THANKSGIVING SERVICE: ADMIRAL OF THE FLEET EARL BEATTY ENTERING ST. PAUL'S.



CABINET MINISTERS AT THE THANKSGIVING SERVICE: MR. BALDWIN AND LORD HAILSHAM ON THE STEPS OF ST. PAUL'S.



THE LEADER OF THE OPPOSITION AT THE THANKSGIVING SERVICE: MR. GEORGE LANSBURY ENTERING ST. PAUL'S.



THE PRINCE OF WALES ON HIS WAY TO THE THANKSGIVING SERVICE: H.R.H. WITH THE QUEEN OF NORWAY AND THE DUKE OF GLOUCESTER.



THE DUKE OF KENT ON HIS WAY TO THE THANKSGIVING SERVICE: H.R.H. WITH THE DUCHESS, IN THE DUKE OF YORK'S PROCESSION.

PERSONALITIES OF THE SILVER JUBILEE CELEBRATIONS IN LONDON—IN PROCESSION AND AT ST. PAUL'S.

We picture here some of the eminent persons who attended the Jubilee Thanksgiving Service in St. Paul's, and drove to the Cathedral before or in the processions which preceded that of their Majesties. Mr. Ramsay MacDonald rode in the first carriage in the Prime Ministers' procession, accompanied by Miss Ishbel MacDonald. In this procession were Mr. R. B. Bennett and General Hertzog; and the Prime Ministers of Australia, New Zealand, Southern Rhodesia, and Northern Ireland; and Sir Joseph Bore, Representative for India. The Duke and Duchess of Kent

rode in the second coach in the Duke of York's procession, with a Captain's escort of Horse Guards. The Duchess wore a costume of soft grey, with a large hat. Following the Duke of York's Procession came that of the Prince of Wales, escorted by a Captain's escort of Life Guards. The Prince was wearing Guards' uniform. Our top right photograph of politicians on the steps of St. Paul's includes Mr. Walter Elliot, Mr. Ormsby-Gore, Sir John Gilmour, Sir Godfrey Collins, Mr. Neville Chamberlain, Mr. Lloyd George, and Sir Bolton Eyres-Monsell.



SUNLIT ST. PAUL'S: IN THE CATHEDRAL DURING THE JUBILEE SERVICE—THEIR MAJESTIES UNDER THE DOME.

The Silver Jubilee Service of Prayer and Thanksgiving in St. Paul's was not only a solemn occasion, but a spectacle of great beauty and magnificence. The sunlight gleaming down from the clerestory windows, through the tranquil spaces of the great Cathedral, touched the splendid uniforms of the assembled congregation and evoked

patches of brilliant colour. Against the majestic background of Wren's architecture was displayed the vivid splendour of gold and scarlet and blue; while the elegance of the ladies' gowns mingled with garbs from far distant lands, many-coloured turbans and bright saris, plumed helmets and jewelled headdresses.



THE SILVER JUBILEE THANKSGIVING SERVICE IN ST. PAUL'S: AN ARTIST'S IMPRESSION

At the Thanksgiving Service held in St. Paul's on May 6 to commemorate the twenty-fifth anniversary of the King's accession to the Throne, the Order of Service included an Address by the Archbishop of Canterbury. In the course of this his Grace said: "Twenty-five years have passed since the reign of our beloved Sovereign began. Looking back upon them we realise, as he of all men must, that more perhaps than in any previous period of our long history they have been years of almost unbroken anxiety and strain. They began in an atmosphere of embittered

party strife. Into the midst of them came suddenly the fiercest ordeal which the nation has ever been summoned to face. Since then have followed years of toilsome effort in the midst of a world restless, bewildered, broken by the shock of war, to revive the trade and industry on which the lives of multitudes depend and to find the bases of a settled peace. Yet beneath the troubled surface there has been in the life of our nation the deep underflow of a spirit of unity, confidence, and steadfast strength. That spirit has found a centre in the Throne. Elsewhere ancient

Drawn by STEVEN SPURRIER, R.O.I.

OF THEIR MAJESTIES LISTENING TO THE ARCHBISHOP OF CANTERBURY'S ADDRESS.

monarchies have been swept away by the storms of revolution. Here the Throne has been established in ever stronger security. Across the seas during these twenty-five years the attainment of full nationhood by the great Dominions has been acknowledged. The Empire has become a Fellowship of self-governing peoples. Yet their freedom has not lessened but strengthened loyalty to the one Commonwealth; and it is in the one Throne that they find the symbol and bond of their unity. . . . As we lift our hearts in thanksgiving, so let us bow them in humble prayer for

OUR SPECIAL ARTIST IN ST. PAUL'S CATHEDRAL.

our King and Queen that God may continue to bestow His blessing upon them. . . . Pray for this dear land and for the Empire which has grown around it, that by God's help they may uphold before the world the cause of peace among all nations, the principles of liberty and justice, and the example of a community wherein all the citizens are the willing servants of the common weal. May we as a people through all the fleeting shadows of time see and follow the light which comes from that ideal and eternal city whose maker and builder is God."



THE KING AND QUEEN AT THE GREAT SILVER JUBILEE SERVICE OF THANKSGIVING IN ST. PAUL'S CATHEDRAL ON THE TWENTY-FIFTH ANNIVERSARY OF THE KING'S ACCESSION: THEIR MAJESTIES SEATED AT THE HEAD OF THE ROYAL GROUP DURING THE ADDRESS DELIVERED BY THE ARCHBISHOP OF CANTERBURY.

This photograph was taken as the Archbishop of Canterbury was delivering his Address. Their Majesties the King and Queen are seated before their faldstools. On the cushion on top of the King's faldstool is his Field-Marshal's bâton. Before him, on a table, is the Pearl Sword of the City of London, surrendered to him by the Lord Mayor at the City Boundary, and returned by him to the City's keeping. Behind their Majesties are members of the Royal Family and others. In the first row can be seen (from left to right, looking at the photograph) H.R.H. the Duchess

of York with her two children, Princess Elizabeth (seated beside her) and Princess Margaret Rose (seated on a stool in front), the Duke of York, the Queen of Norway, the Prince of Wales, the Princess Royal, and the Duke of Connaught. In the next row (likewise from left to right) may be seen the Duke of Kent, the Duchess of Kent, the Duke of Gloucester, and Princess Victoria. Among the figures visible in the centre, just beyond their Majesties, will be recognized several members of the Government. Midway between the King and Queen is visible the Prime Minister

(Mr. Ramsay MacDonald) with Sir John Simon behind him to the right. Further to the left, beyond the Duke of Connaught, is Mr. J. H. Thomas, Secretary for the Dominions. Just to the right of the Queen is seen the Speaker of the House of Commons, and, to right of him again, the Lord Chancellor (Lord Sankey), both in their wigs and robes. Between them, in the next row, is the Chancellor of the Exchequer (Mr. Neville Chamberlain). Among the congregation were also other members of the Government and many distinguished representatives of the Dominions

and of India. In the Prime Minister's carriage procession in the Jubilee Procession to St. Paul's, besides Mr. MacDonald, there were six other Premiers—Mr. R. B. Bennett (Canada), General J. B. M. Hertzog (South Africa), Mr. J. A. Lyons (Commonwealth of Australia), Mr. G. W. Forbes (New Zealand), Mr. G. M. Higgins (Southern Rhodesia), and Viscount Craigavon (Northern Ireland), with Sir Joseph Bhoré, the representative for India. In the King's carriage procession were the Maharajahs of Kashmir, Bikaner, and Patiala, and Major-General Sir Umar Hayat Khan.



1. THE DRAGOONS.

2. THE ROYAL HORSE ARTILLERY.

3. THE HUSSARS.

4. THE LANCERS.

DETACHMENTS WHICH PRECEDED HIS MAJESTY'S CARRIAGE PROCESSION BOTH TO AND FROM ST. PAUL'S:
REPRESENTATIVES OF UNITS ADDING MAGNIFICENCE AND PAGEANTRY TO THE GREAT OCCASION.

It was announced on April 26 that representatives of units of the Army, other than those escorting the royal carriages, would take part in the processional drive to and from St. Paul's Cathedral on May 6. This decision did much to enhance the pageantry of the day by including about two hundred more troops in the procession. They wore the picturesque full-dress uniform which is now so seldom seen. Detachments representing the following units preceded his Majesty's Carriage Procession: the 9th Queen's Royal Lancers; the 4th Queen's Own Hussars; the

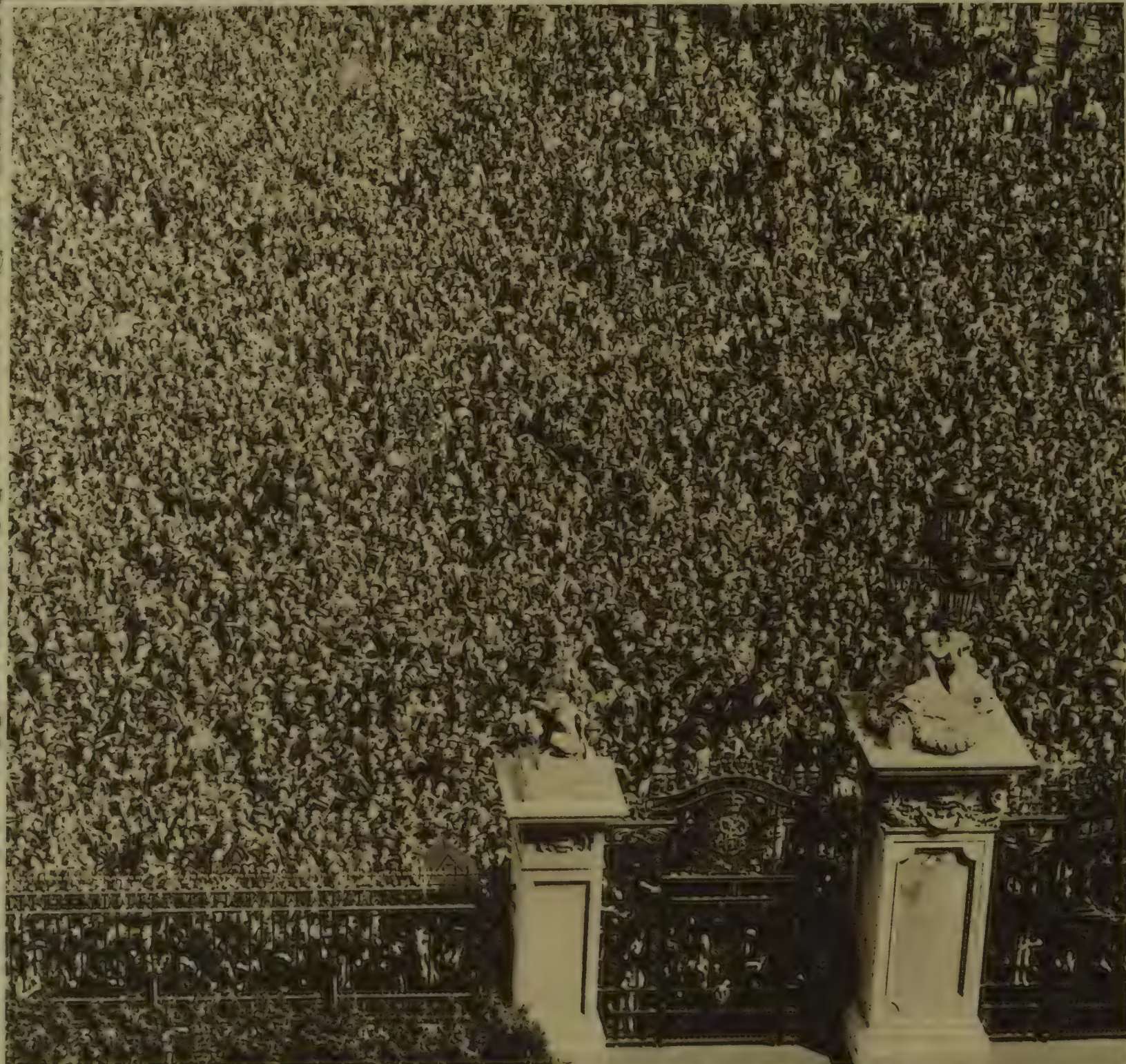
7th Queen's Own Hussars; the 15th-19th The King's Royal Hussars; The Queen's Bays; the 3rd Carabineers; the 5th Inniskilling Dragoon Guards; D Battery, the Royal Horse Artillery; and F Battery, the Royal Horse Artillery. The beauty of these detachments of magnificent cavalry and artillery, as they trotted through the sunlit streets, thrilled the dense, cheering crowds and made a superb spectacle. Our photographs show: (1) Dragoons entering Fleet Street; (2) Royal Horse Artillery in the Strand; (3) Hussars at Ludgate Circus; and (4) Lancers at Temple Bar.



AFTER THE SERVICE OF THANKSGIVING: THEIR MAJESTIES ABOUT TO LEAVE ST. PAUL'S FOR THEIR RETURN DRIVE TO BUCKINGHAM PALACE, IN THEIR CARRIAGE DRAWN BY SIX OF THE FAMOUS WINDSOR GREYS.

On their arrival at St. Paul's for the Silver Jubilee Thanksgiving Service—the central ceremony of May 6—their Majesties alighted from their carriage and took their places in the procession into the Cathedral. The Lord Mayor carried the City Sword (which had been formally surrendered to the King at Temple Bar and then returned by his Majesty), and, when their Majesties reached their seats, he laid it on the table before the King. After the Service, the Bishop of London, the Dean and the Canons

Residentiary were conducted from the Sanctuary, and escorted their Majesties to the West Door of the Cathedral. The Lord Mayor, too, was conducted from his stall, and, again bearing the City Sword, preceded their Majesties to the West Door. There the King and Queen returned to their carriage, drawn by six of the Windsor greys, and at 12.35 began the return drive, by way of Cannon Street, Queen Victoria Street, the Embankment, Northumberland Avenue, and the Mall, to Buckingham Palace.



1. WHAT THE ROYAL PARTY SAW ON THEIR RETURN FROM THE SERVICE IN ST. PAUL'S: THE HUGE CROWD OUTSIDE BUCKINGHAM PALACE.

2. WHAT THE CROWD SAW: THE ROYAL GROUP ON THE BALCONY—(LEFT TO RIGHT) PRINCE ARTHUR OF CONNAUGHT, THE QUEEN OF NORWAY, THE DUKE OF YORK, THE PRINCESS ROYAL, THE KING, PRINCESS MARGARET ROSE, THE HON. GERALD LASCELLES, THE EARL OF HAREWOOD, PRINCESS ELIZABETH, VISCOUNT LASCELLES, THE QUEEN, THE DUCHESS OF KENT, THE DUKE OF KENT, PRINCESS VICTORIA, THE DUCHESS OF YORK, THE PRINCE OF WALES, THE EARL OF ATHLONE, AND PRINCESS ALICE.

Shortly after their return to Buckingham Palace from the Thanksgiving Service in St. Paul's, on May 6, the King and Queen, with the rest of the royal party, appeared on the balcony, there to receive a great demonstration of loyalty by the enormous crowd assembled outside the Palace gates. The royal group remained on the balcony for nearly ten minutes, and the King, standing among his grandchildren, was obviously in the happiest of moods. The royal party

then went back into the Palace for a family luncheon. A little later their Majesties made a second appearance on the balcony, the King having meanwhile changed into a lounge suit. Their Majesties again stood there for a considerable time, bowing and waving in response to the tremendous cheering of the crowd. The above two photographs make an interesting pair as showing, respectively, what the crowd saw and the view which presented itself to the Royal Family,



THE HEART OF THE SILVER JUBILEE CELEBRATIONS—BUCKINGHAM PALACE: A GREAT DEMONSTRATION OF LOYALTY WHEN THE KING AND THE ROYAL FAMILY APPEARED ON THE BALCONY AFTER THEIR RETURN FROM ST. PAUL'S.

Buckingham Palace, as the London home of the King and Queen, is the heart of the Silver Jubilee celebrations, the centre towards which all thoughts have turned at this time throughout the Empire. For many days before the actual anniversary (May 6) of his Majesty's accession twenty-five years ago, crowds had continually gathered outside the Palace gates in the hope of catching a glimpse of him, or of other members of the Royal Family, and of thus having an opportunity to express their loyalty. The enthusiasm rose to a climax, as shown in the above

photograph and the upper one on the opposite page, on the return of their Majesties from the Thanksgiving Service in St. Paul's, when, with the rest of the royal party, they appeared on the balcony to acknowledge the acclamations of the people. Similar scenes, of course, have taken place before the Palace on many other occasions, sometimes in days of anxiety, as on the eve of the war and later during the King's illness, but the Jubilee assemblage was one of pure rejoicing. The central portion of the royal group is shown in a double-page in this number.



"THE FATHER OF HIS PEOPLE—AND TO LOYALTY HAS BEEN ADDED THE WARMTH OF LOVE":
ON THE BALCONY OF BUCKINGHAM PALACE
(FROM LEFT TO RIGHT) THE DUKE OF YORK, THE PRINCESS ROYAL, THE KING, PRINCESS MARGARET ROSE, THE HON. GERALD LASCELLES,
THE DUKE OF GLOUCESTER (PARTLY VISIBLE AT THE BACK), THE DUCHESS

This delightful photograph, which embodies the joyous spirit of the Silver Jubilee, shows the King and Queen in happy and smiling mood, with their four grandchildren and other members of their family, on the balcony of Buckingham Palace just after their return from the Thanksgiving Service in St. Paul's. No formal portrait of His Majesty could better express the character to which the Archbishop of Canterbury, in his Address on that occasion, paid so moving a tribute. "The personality of

the King," he said, "has given to the Throne the power of a personal attachment. He has brought it into the hearts of his subjects. For they have discerned in their Sovereign a man whom they could understand, respect, and trust. They have seen in him a quiet dignity worthy of his high office, and with it an unaffected friendliness. They have seen a constant care for their welfare and an unselfish devotion to their service. In times of crisis, before, during, and after the war, they have



THE KING IN HAPPY MOOD, WITH THE QUEEN AND OTHER MEMBERS OF THE ROYAL FAMILY,
SOON AFTER THEIR RETURN FROM ST. PAUL'S.

THE EARL OF HAREWOOD (STANDING AT THE BACK), PRINCESS ELIZABETH, VISCOUNT LASCELLES (PARTLY VISIBLE AT THE BACK), THE QUEEN,
OF KENT, THE DUKE OF KENT, AND THE DUCHESS OF YORK.

found in his own calmness and steadfastness an inspiration and an example. . . . Thus in the passage of the years he has come to be not the King only but the Father of his people, and to loyalty has been added the warmth of love. This is the secret of the real personal emotion which to-day fills the heart of his Realm and Empire. In that common heart a special place of honour and affection has been won by our gracious Queen, unwearied in her care for the health, the happiness,

the homes of all the people. The Prince of Wales and the Royal Family have brought to all classes and to all parts of the world that personal touch which has moved the whole Empire to adopt the King's family as its own. For all that our King has meant for us and has given to us and for the way by which, during the stress of these five-and-twenty years this people has been led, it behoves us to offer our thanksgiving to Almighty God."



THE LITTLE PRINCESSES WHO DELIGHTED THE CROWD ON JUBILEE DAY: T.R.H. PRINCESS ELIZABETH AND PRINCESS MARGARET ROSE OF YORK IN THE PROCESSION, AT BUCKINGHAM PALACE, AND AT ST. PAULS.

To all appearances, their Royal Highnesses Princess Elizabeth and Princess Margaret Rose enjoyed the pageantry of the drive to and from St. Paul's as heartily as any who participated or watched. The little girls, very charming and trim in pink, sat with their father and mother, the Duke and Duchess of York, in the first carriage of the leading Royal Carriage Procession. They looked around with smiling enjoyment at the gay decorations and dense throngs along the processional way, answering the cheers of the crowd with waves and bows. In the procession entering the

Cathedral they walked behind their father and mother in front of the Duke and Duchess of Kent and the Duke of Gloucester. After the return to Buckingham Palace, when they appeared with the rest of the Royal Family on the balcony, the Princesses could not conceal their excitement, and waved again and again to the dense crowds cheering below. Our top right-hand photograph shows the Princesses in their carriage outside Buckingham Palace; and the lower right-hand photograph shows them at St. Paul's with their parents and the Duke and Duchess of Kent.

Seals of Quality

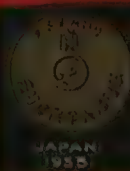
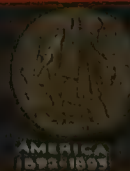


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THE JUBILEE SPIRIT

JAPAN
1905SMYRNA
1907AMSTERDAM
1895BELGIUM
1905PARIS
1889AMERICA
1893-1895JAMAICA
1891ANTWERP
1894PARIS
1906CAIRO
1893EDINBURGH
1886EDINBURGH
1886

ZURICH 1890



WORCESTER 1894



LONDON 1883



QUEENSLAND 1897



BRUSSELS 1893



ANGLO-DAKOTA 1886



BUENOS AIRES 1876-1912



LUCERNE 1823



Sea Island
Cotton
from
British
Plantations



It will be news to quite a lot of people that although good cotton comes from America and even better from Egypt, the very finest cotton that the world produces is grown on British plantations in the West Indies. It is called Sea Island cotton and makes beautiful shirt material—so fine and smooth that it really looks and feels just like silk. • The price of a Sea Island Summit shirt, made with every refinement of detail and complete with two collars, is 15/6. In many different designs and colours.

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IN THE PROVINCES AND WALES: JUBILEE CELEBRATIONS BY FLOODLIGHTING.



YORK MINSTER FLOODLIT BY GAS: A CHOICE DETERMINED BY ITS MELLOW, LIGHT, WELL SUITED TO THE GREY LIMESTONE OF THE MINSTER.



ST. JOHN'S CHURCH, CARDIFF, FLOODLIT FOR THE JUBILEE: AN EXAMPLE OF THE EFFECTIVE USE OF ARTIFICIAL ILLUMINATION IN SOUTH WALES.



BRISTOL CATHEDRAL, WHERE A THANKSGIVING SERVICE WAS HELD ON MAY 6: THE BEAUTIFUL BUILDING IN THE FULL GLORY OF ITS FLOODLIGHTING.

All over the country the night of May 6 was celebrated with bonfires and illuminations and with the floodlighting of important buildings. The cities of York, Cardiff, Bristol, and Norwich, photographs from which are published on this page, were no exception, and floodlighting was given full opportunity of revealing and enhancing their architectural beauties by night. At York Minster, the largest of English mediæval cathedrals, the floodlighting was done by gas, although most of the other buildings



NORWICH GUILDHALL AND WAR MEMORIAL ILLUMINATED BY JUBILEE FLOODLIGHTING: CELEBRATION IN THE CAPITAL OF THE KING'S COUNTY.

in the city floodlit for the Jubilee were illuminated by electricity in the more usual way. This choice was made because the more mellow light of gas was particularly well suited to the grey limestone of the Minster. Bristol Cathedral, so beautifully illuminated at night, was the scene of an impressive Thanksgiving Service during the day. After dark there were fireworks in the public parks of Bristol, and beacons and bonfires were lit on prominent points.

IN THE PROVINCES AND SCOTLAND: DAYTIME CELEBRATIONS OF THE SILVER JUBILEE AT VARIOUS CENTRES.



THE RELIGIOUS SIDE OF THE SILVER JUBILEE CELEBRATIONS AT GLASTONBURY. SOMERSET: A THANKSGIVING SERVICE AMID THE RUINS OF THE FANON'S ABBEY, ASSOCIATED WITH THE LEGENDARY FOUNDATION OF A CHURCH THERE BY JOSEPH OF ARIMATHEA, AND FINALLY DESTROYED AT THE DISSOLUTION OF THE MONASTERIES UNDER HENRY VIII, WHEN THE LAST ABBOT AND TWO OF HIS MONKS WERE HANGED ON GLASTONBURY TOR.



JUBILEE DAY IN BRISTOL: THE PROCESSION TO ATTEND BY THE LORD MAYOR AND OTHER LEADING MAGISTRATES OF THE CITY.



THE CATHEDRAL FOR A THANKSGIVING SERVICE OTHER LEADING MAGISTRATES OF THE CITY.

TYPICAL EXAMPLES OF A NATION-WIDE TRIBUTE OF LOYALTY AND AFFECTION TO THE KING.

SILVER JUBILEE OBSERVANCES IN NORFOLK, THE CAPITAL OF THE KING'S COUNTY OF NORFOLK, WHICH CONTAINS HIS COUNTRY SEAT AT SANDRINGHAM: A DRUM-HEAD SERVICE AT THE DEBENHAM BARRACKS, ATTENDED BY THE LORD LIEUTENANT OF NORFOLK (MR. RUSSELL J. COLMAN), THE LORD MAYOR OF NORWICH, AND A GREAT GATHERING OF PEOPLE ESTIMATED AT ABOUT 15,000.



THE PROCESSIONAL SIDE OF JUBILEE CELEBRATIONS HELD IN GLASGOW: A PHOTOGRAPH TAKEN DURING A MARCH-PAST OF SAILORS AND SOLDIERS AT THE CITY CHAMBERS—THE LORD PROVOST (SIR ALEX. B. SWAN), STANDING ON A PLATFORM BEFORE THE WAR MEMORIAL (ON THE LEFT), TAKING THE SALUTE FROM DETACHMENTS OF THE ROYAL NAVAL VOLUNTEER RESERVE (CLYDE DIVISION).



ANOTHER SECTION OF THE MILITARY PARADE IN EDINBURGH ON THE OCCASION OF THE SILVER JUBILEE: THE ROYAL SCOTS GREYS ON THE MARCH THROUGH PRINCES STREET, WITH LIEUTENANT GENERAL SIR ARCHIBALD CAMERON (ON THE RIGHT) TAKING THE SALUTE AT THE STEPS OF THE ROYAL SCOTTISH ACADEMY—SHOWING (ON THE EXTREME RIGHT ABOVE) PART OF THE SCOT MONUMENT.



THE CEREMONIAL SIDE OF THE JUBILEE CELEBRATIONS AT PLYMOUTH: AN IMPRESSIVE SCENE DURING A NAVAL AND MILITARY REVIEW BEFORE THE NAVAL WAR MEMORIAL ON PLYMOUTH DOCK, WHERE SOME 2500 MEN WERE ON PARADE.

THE JUBILEE MILITARY PARADE IN HEADED BY THEIR PIPERS' BAND,



SILVER JUBILEE DAY IN MANCHESTER: OF LANCASHIRE, LEADING CHIEFS

EDINBURGH: GORDON HIGHLANDERS, MARCHING ALONG PRINCES STREET.



THE POPULAR ELEMENT IN THE SILVER JUBILEE CELEBRATIONS AT EDINBURGH: PART OF THE ENORMOUS CROWD IN PRINCES STREET AFTER THE MILITARY PARADE ILLUSTRATED IN TWO OF THE ABOVE PHOTOGRAPHS.

London had no monopoly of loyal enthusiasm on the day of the King's Silver Jubilee, which was celebrated with great fervour in cities, towns, and villages throughout the land. Our photographs, illustrating scenes in some of the more important centres, may be taken as typical of what was going on throughout

the kingdom. Edinburgh, for example, was thronged with people who had gathered to honour the occasion. Royal salutes of twenty-one guns were fired from the Castle and from H.M.S. "Proflisher" in the Forth, and a Thanksgiving Service was held in St. Giles's Cathedral. In the afternoon, the Royal

Scots Greys, the 1st Battalion the Gordon Highlanders, and the 72nd Battery the Royal Artillery, paraded through the city, and at night a huge bonfire blazed on the summit of Arthur's Seat. In Manchester a military parade was attended by the Lord Mayor and Lord Derby, who took the salute. At

Bristol a Thanksgiving Service was held in the Cathedral, and an Old English Carnival on the Downs. At Plymouth there was a combined Services review on the Hoe by the Commander-in-Chief, Vice-Admiral Sir Eric Fullerton, before about 20,000 spectators. The final march-past lasted half an hour.

IN THE PROVINCES AND WALES: JUBILEE CELEBRATIONS BY FLOODLIGHTING.



SOUTHAMPTON: A VIEW FROM THE ROSE GARDEN; SHOWING THE ILLUMINATED FOUNTAIN OF THE CIVIC CENTRE.



CARDIFF: THE IMPRESSIVE CITY HALL AS IT APPEARED WHEN FLOODLIT FOR THE ROYAL SILVER JUBILEE.



NORWICH: THE ELEVENTH-CENTURY CASTLE, WHICH PROVED A SPLENDID SUBJECT FOR FLOODLIGHTING.



YORK: THE OLD "TREASURER'S HOUSE," NEAR THE MINSTER, FLOODLIT BY GAS.



Photo. E. Reeves, Lewes.

LEWES: THE CASTLE AT LEWES SEEMING TO FLOAT IN AIR WHEN FLOODLIT.

Throughout the country, the Silver Jubilee was celebrated at night as well as by day. At Norwich, the capital of the King's county, the decorations included the illumination of the Castle (illustrated here), and thousands of people from the surrounding country were present when the Mayor fired a bonfire on St. James's Hill. The magnificent situation of the Castle at Lewes made it a peculiarly profitable subject for floodlighting. This fine old fortification, which is partly Edwardian and partly Norman,



OXFORD: THE APPEARANCE OF MAGDALEN, ONE OF SEVERAL FLOODLIT COLLEGES.

stands on a height near the middle of the town, and at night it constitutes a magnificent landmark. This is the first attempt made to floodlight the Castle, owing to its awkward situation on a high artificial mound. At Oxford, many famous buildings were seen in a general floodlighting scheme which included the University Church, Magdalen Tower, Tom Tower, the tower of St. Michael-at-the-North Gate, the Ashmolean and Taylor Institute, the Botanical Gardens, and other buildings.

SIDELIGHTS OF THE JUBILEE: FROM PROCESSION-DAY DOG TO BONFIRE.



THE INEVITABLE PROCESSION-DAY DOG: AN INCIDENT IN FLEET STREET WHICH MUCH AMUSED THE CROWD AS THEY WAITED TO SEE THE ROYAL FAMILY.

It is unusual when some such minor incident as this does not bring comic relief on days of public ceremony—and the Derby! Shortly before the royal carriages were due to pass on their drive to St. Paul's on May 6, a small dog darted from the crowd above Temple Bar and sped down the middle of Fleet Street. It evaded officers and policemen who tried to stop it, hurried on up Ludgate Hill, and ran twice round St. Paul's Churchyard.



THE SPEAKER'S COACH IN THE JUBILEE PROCESSION: THE 200-YEAR-OLD VEHICLE, DRAWN BY BREWER'S DRAY HORSES, PASSING INTO THE STRAND.

The Speaker's Coach, specially renovated for its first public appearance since the Coronation, duly took its place in the Jubilee procession. It moved at a walking pace, carrying the Speaker of the House of Commons (Captain E. A. Fitzroy), the Serjeant-at-Arms (Admiral Sir Colin Keppel), the Secretary to the Speaker (Lieut.-Col. Sir Ralph Verney), and the Train-bearer. The coach is illustrated and described elsewhere in this issue.



THE EAST END OF LONDON PLAYS ITS LOYAL PART IN THE JUBILEE CELEBRATIONS:

FLAGS AND DECORATIONS IN A POPLAR STREET.

There was no district in London or in the rest of the country which did not join with whole-hearted enthusiasm in the celebrations of Jubilee Day. In the East End of London even the poorest quarters were gay with flags and other decorations, both municipal and private. One observer noticed that the narrower the street the greater was the number of its streamers from



EAST-END CHILDREN AND GROWN-UPS JOIN IN THE MERRYMAKING OF JUBILEE:

A SCENE OF CHEERFUL ENTHUSIASM IN A STREET OFF BLACKFRIARS ROAD.

side to side. In many of the small streets of the East End, children's tea-parties were held on May 6, penny collections having been made in some instances to meet the cost. Here and there the ends of the streets were roped off against traffic, so that the children were able in security to follow the tea-parties with games and dances in the streets.



A TRIO WHO SLEPT IN THE MALL TO SECURE GOOD PLACES FOR THE JUBILEE PROCESSION.

Scenes unparalleled in London's recent history—evidence of the intense feeling evoked by the Silver Jubilee—were witnessed on the night preceding the Royal Procession to St. Paul's. Crowds remained in the streets the whole night through; and respectable citizens gave proof of their loyalty by sleeping in the streets in order to secure favourable positions on the route of the Royal Procession.



THE HYDE PARK BONFIRE ELECTRICALLY IGNITED BY THE KING FROM BUCKINGHAM PALACE: THE HUGE BEACON WHICH WAS A SIGNAL FOR THE ILLUMINATION OF TWO THOUSAND OTHERS THROUGHOUT THE REALM.

In our issue of May 4 we illustrated the structure of the great Hyde Park bonfire, which the King ignited electrically by pressing a button in Buckingham Palace on May 6. The bonfire was scientifically built of timber and wooden junk. The material was provided free. The igniting ceremony went off without a hitch. A crowd of 250,000 people assembled in Hyde Park was singing the last line of the National Anthem when flames flashed from the top of the great pile of wood. It was the signal for nearly two thousand other great fires to burst out all over the United Kingdom and Northern Ireland. The highest were those on the summits of Ben Nevis, Skiddaw, Snowdon, and Scafell.



AFTER THE PROCESSION.

After the Silver Jubilee procession had passed along the Strand and Fleet Street, the troops moved off, and the crowd with them—many of the latter making for the Embankment for a second sight of the pageantry, and leaving their litter behind them!



ANOTHER JUBILEE

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IT is never quite safe to make a statement of fact without verifying one's references: for once I will take a risk and assert categorically that no leading architect of our day, no Lutyens or Holden, has yet been called upon to design a motor-car body. I am not sure whether either of these eminent gentlemen would care to undertake such a task: they might feel it was outside their province—our age is that of the specialist, and we have no great admiration for the Jack-of-all-trades. Our ancestors, who lived in less complicated times, had no such inhibitions. If they wanted a specially fine vehicle for a ceremonial purpose, they did not necessarily apply to a professional coachbuilder—they sought the advice of a designer who had already made his mark in other fields of endeavour, and who was quite prepared to give a display of virtuosity in almost any department of the arts. The proof is provided by the two coaches—the Speaker's coach (duly renovated for the Jubilee celebrations) and the Royal State Coach, known to all of us from other ceremonial occasions.

The older is that belonging to the Speaker of the House of Commons, which is connected with the name of Daniel Marot. A reference in a newspaper some weeks ago sent me down to Barker's, the coachbuilders, to see this remarkable vehicle while it was being renovated for this auspicious occasion—its first appearance in public since the Coronation. Marot was not, as the report I read had it, "a Dutchman working in Paris," but a French Huguenot refugee who fled to Holland and there worked as architect, garden-designer, and general office-of-works, as it were, for the Prince of Orange. He was a genuinely important personage, and is of especial interest to us, for he may have had a hand in the lay-out of part of the garden at Hampton Court, and certainly influenced the style of much of the William III. furniture there, even if he did not actually supervise its making. Actually it was the name of Marot, traditionally connected with the Speaker's coach, which first drew my attention to this elaborate and extremely interesting vehicle, for it so happens that his career presents one of those tantalising problems which are always turning up to baffle any serious enquiry into the development of a particular branch of the arts.

As far as I have been able to discover, there is no proof that Marot was ever in England. I hoped that the records of the Speaker's office might provide a clue, but I am informed that nothing is to be found out about him in that quarter. Lord Ullswater, who, as Mr. James Lowther, was Speaker from 1905 to 1921, in his "A Speaker's Commentaries," remarks that "in the collection of State coaches at Lisbon there is one almost identical in general style and ornamentation, which was the property of a Princess de Rohan Soubise, whom Daniel Marot mentions as one of his clients." This seems to me rather unsatisfactory evidence, for the lady, no doubt, had dealings with many other furniture- and coach-designers; but it does help to corroborate the apparently very old tradition that this coach is of Dutch origin—

A PAGE FOR COLLECTORS.

MR. SPEAKER'S COACH AND HIS MAJESTY'S STATE COACH.

By FRANK DAVIS.

for who more likely to design a fine vehicle of this character for William III. than the trusted and competent Marot? We can say at least that it is the sort of coach he might very well have turned out had he been entrusted with such a task. No one knows how the coach came to belong to the Speaker—it was presumably a gift from either William III. or Queen Anne. The painting of the various panels has been much restored, but certainly preserves its original character. Lord Ullswater says that the

late Sir Hugh Lane attributed the paintings to Cipriani or one of his followers. Cipriani came to England in 1755. I venture to suggest that they are earlier than that, and are, in fact, contemporary with the coach.

With the Royal State Coach we are on firmer ground. This was finished in 1761, and the painting was carried out by Cipriani. The vehicle was designed by that very remarkable man, Sir William Chambers, the architect of one of the finest eighteenth-century

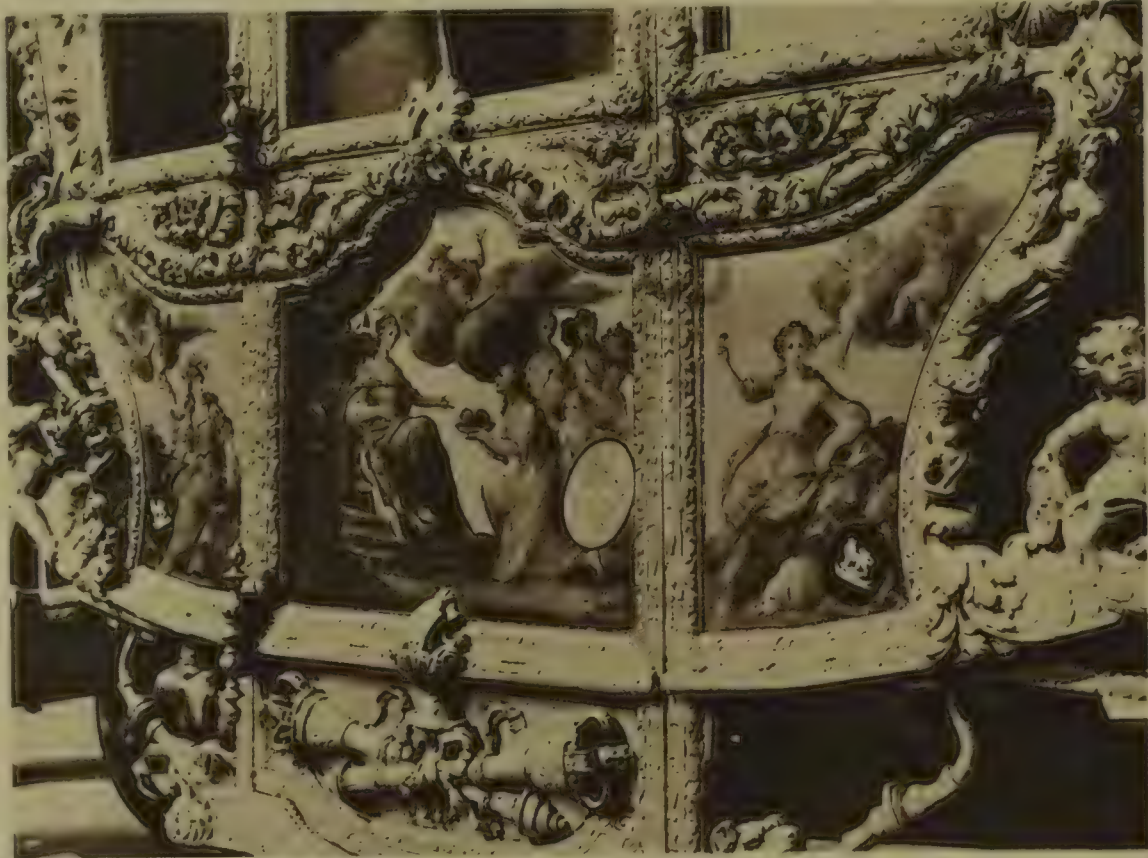
buildings in London, Somerset House, and also—a fact which is often forgotten—of that amusing and ingenious essay in fantasy, the Pagoda in Kew Gardens. Chambers had been to China and was, indirectly, the inspirer of a good deal of the so-called Chinese fashion in furniture which intrigued polite society in the 1750's. He gave full rein to his imagination in the design for this coach, with its palm trees branching out at the top supporting the roof, its classical trophies at the four corners, and its elaborate symbolism. It is, of course, far more familiar to us than the older vehicle, for it appears at the State Opening of Parliament. The two illustrate rather well what we may call the ceremonial tastes of their two periods—the sober richness of the one is an effective foil to the riotous extravagance of the other. Put more academically, Mr. Speaker's coach is late Renaissance, his Majesty's late Rococo.

It was arranged that the Speaker's coach should be drawn through the streets by a pair of fine

heavy horses lent by Messrs. Whitbread. On this occasion precautions have no doubt been taken against the following breach of decorum. Let me quote Lord Ullswater once again. Speaking of the Coronation in 1911 he writes: "These horses, being used to dipping their noses at frequent intervals into their nosebags, found themselves very hungry during their long wait outside the Abbey, and scenting hay or straw in the padding round the pole of the carriage, proceeded to bite through the leather covering and regale themselves with its contents."

Whoever was responsible for the painting of Mr. Speaker's coach was given, in one respect at least, an easier task than Cipriani in the 1760's—he had a definite historical fact to illustrate. Whereas the later artist was evidently informed that a becoming vagueness would meet with approval, the earlier man (could it have been young James, afterwards Sir James, Thornhill?) was commissioned to compose a series of allegorical scenes dealing with the coming of King William. Apart from considerations of style, this, surely, makes it practically certain that the paintings on this coach are of the same period as the coach itself? It is scarcely likely that anyone of Cipriani's generation would take so much interest in the reign of William and Mary as to order a set of decorations dealing with events of 1689. The rear panel presumably refers to the coming of the King and Queen to England—there is the ship in the background, William and Mary on the left, and Britannia with lion on the right. The painting on the off-side door panel (Fig. 2) is not less explicit: an idealised William with blindfold Justice by his side is being presented with two scrolls, one inscribed Magna Charta, the other, Bill of Rights.

The arms in the right bottom corner are those of the present Speaker, Captain Fitzroy—they have just been substituted for those of Lord Ullswater.



THE SPEAKER'S COACH AFTER IT HAD BEEN RENOVATED FOR USE IN THE JUBILEE PROCESSION TO ST. PAUL'S: ONE OF THE SIDE PANELS; BY AN UNKNOWN ARTIST—SHOWING THE ARMS OF THE PRESENT SPEAKER, CAPTAIN E. A. FITZROY.



THE PAINTING ON THE OFF-SIDE DOOR PANEL OF THE SPEAKER'S COACH: AN ALLEGORICAL SCENE COMMEMORATING THE ARRIVAL IN THIS COUNTRY OF WILLIAM III.—ON THE RIGHT, THE PRESENT SPEAKER'S ARMS.



The King as Colonel-in-Chief of the Black Watch.

Coloured Portrait by Vandyk, London.

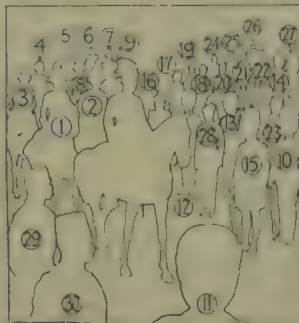
His Majesty the King usually spends the autumn in Scotland at his famous residence, Balmoral. When in the Highlands he invariably wears the kilt, and he looks extremely well in this romantic national dress. He is Colonel-in-Chief of two Highland Regiments—the famous Black Watch (Royal Highlanders) and the Queen's Own Cameron Highlanders—as well as of the Ottawa Highlanders.



REGIMENTS OF WHICH H.M. THE KING IS COLONEL-IN-CHIEF.

1. THE LIFE GUARDS.
2. THE ROYAL HORSE GUARDS.
3. THE 1ST ROYAL DRAGOONS.
4. HONOURABLE ARTILLERY COMPANY.
(CAPTAIN GENERAL AND COLONEL.)
5. THE 10TH ROYAL HUSSARS (PRINCE OF WALES'S OWN).
6. ROYAL MALTA ARTILLERY. (HON. COLONEL.)
7. THE ROYAL ARTILLERY.
8. THE DUKE OF LANCASTER'S OWN YEOMANRY.

9. THE 105TH (SUFFOLK AND NORFOLK YEOMANRY) FIELD BRIGADE.
10. THE GRENADIER GUARDS.
11. THE COLDSTREAM GUARDS.
12. THE SCOTS GUARDS.
13. THE IRISH GUARDS.
14. THE WELSH GUARDS.
15. THE BLACK WATCH (ROYAL HIGHLANDERS).
16. THE QUEEN'S OWN CAMERON HIGH LANDERS.



17. THE KING'S REGIMENT (LIVERPOOL).
18. THE NORFOLK REGIMENT.
19. THE ROYAL IRISH FUSILIERS (PRINCESS VICTORIA'S).
20. 3RD BATTALION THE WEST YORKSHIRE REGIMENT (THE PRINCE OF WALES'S OWN). (HON. COL.)
21. THE MANCHESTER REGIMENT.
22. THE CORPS OF ROYAL ENGINEERS.
23. THE ROYAL FUSILIERS (CITY OF LONDON REGIMENT).

24. THE ROYAL WELSH FUSILIERS.
25. THE KING'S OWN ROYAL REGIMENT (LANCASTER).
26. THE KING'S ROYAL RIFLE CORPS.
27. THE 5TH (ISLE OF WIGHT RIFLES) (PRINCESS BEATRICE'S) BATTALION (TERRITORIAL) THE HAMPSHIRE REGIMENT.
28. THE ROYAL TANK CORPS.
29. THE WEST AFRICAN FRONTIER FORCE.
30. THE KING'S AFRICAN RIFLES.

His Majesty the King was gazetted a General in the Army in 1902 and Field-Marshal in 1910. He is also an Admiral of the Fleet and he became Chief of the Royal Air Force in 1919. Besides his ranks

FROM THE PAINTING

and honours in the Forces of Britain and the Empire, his Majesty is a Field-Marshal in the Japanese Army and Honorary Colonel of the 8th (Zamora) Infantry Regiment of the Spanish Army.

BY C. E. TURNER.

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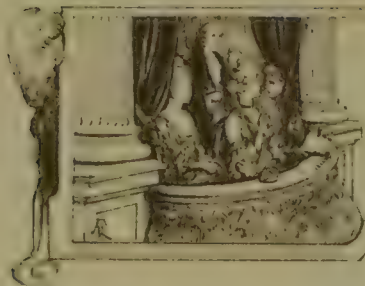
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The World of the Theatre.

By J. T. GREIN.



TWENTY-FIVE YEARS' CAVALCADE OF DRAMA.

THE Silver Jubilee of our King invites a review, and, as I turn pages of memory over in my mind, I realise how eventful and how remarkable the history of our theatre has been during these twenty-five years. To span it with any degree of completeness would fill a volume, while a chronology of dates, which a survey like this offers as a temptation, would do little to reveal the changing spirit and methods that have shaped the course of the drama. But if we take the year of accession and glance at the significant plays produced in the theatre in 1910, we get not only a starting-point, but a picture of the pre-war stage. Mr. Granville Barker produced "The Madras House," not the best of his plays, but still full of his extraordinary mastery of construction, and alive with a definite idea of life. Mr. Bernard Shaw gave us "Misalliance," and he had already written a score of characteristic comedies, confronting his age with a philosophy and the trick of expounding it effectively; but his greatest works, "St. Joan" and "The Apple-Cart," were still to come. Mr. John Galsworthy's "Justice," which Mr. Leon M. Lion selected to open his Festival at the Playhouse, adds another to his studies of social distinctions in a topsy-turvy world. And in these three playwrights we see a common approach to the theatre. They find the substance of their drama in the social life rather than in the individual career. They are concerned with the exhibition of institutions, and Mr. Barker and Mr. Shaw did not hesitate to use the stage as a debating platform. The tragedy of "Justice" is less the personal fate of Falder and more the attitude of an entrenched society which, in the name of Law, meted out to such men such a fate. It is true there was still Sir James Barrie, with "The Twelve Pound Look," to give us a theatre where we could look at life through the wrong end of a telescope and see it as a charming fantasy. Sir Arthur Pinero had done his best, though two years later he ventured again with "The 'Mind-the-Paint' Girl"; while Mr. Hubert Henry Davies carried on the Wilde tradition with "Door-Mats," and Mr. Arnold Bennett, in collaboration with Mr. Edward Knoblock, presented "Milestones." But these are echoes of an Edwardian age, for the dominant pre-war Georgian stage was set in a theatre animated by intellectual indignation with the collective life.

It was natural that, in the terrible agony of 1914-18, men should turn to the theatre for relief and the anodyne of forgetfulness. Colour, gaiety, dance and song; the zest of "The Bing Boys" and the spectacular extravaganzas of "Chu Chin Chow," which established a record that theatre managers still envy, filled the bill. Yet out at

studies drawn from history and literature, and I will be content to cite only Mr. Clifford Bax's "A Rose Without a Thorn," with its full-length portrait of Henry VIII., and Mr. Rudolf Besier's "The Barretts of Wimpole Street." The Brontës, Carlyle, Francis Thompson, Queen Elizabeth, Mary Stuart, Napoleon, Sarah Duchess of Marlborough, have all inspired the dramatist.

But the significance strikes deeper, and the plays rooted in the theme of the war itself—for the turmoil found its inevitable mirror on the stage in such plays as Mr. R. C.

the theatre with the cynical, corrosive wit of "Our Betters," and pursues his course with fierce earnestness, revealing more and more the outraged soul of the sensitive observer, till it stands exposed, raw, in "Sheppey." Mr. Noel Coward conquers the theatre with a gay vivacity and a mocking raillery, and only once did he leave his "Hay Fever" of frivolity to disclose a tragic intensity in "The Vortex," only to return to the primrose path of "Bitter Sweet" and the brilliant historical compression of "Cavalcade." A playwright of unfulfilled promise, Mr. Sutton Vane,



"LA CENERENTOLA," AT COVENT GARDEN: ROSSINI'S OPERA REVIVED AGAIN IN A SEASON OF WAGNER AND ROSSINI, AN ATTEMPT TO WIDEN THE RANGE OF OPERAS POPULAR IN LONDON.

The Silver Jubilee season of opera at Covent Garden is called a "Wagner and Rossini Festival." The first performance of "La Cenerentola" was fixed for May 1, with Mme. Conchita Supervia in the name-part; and the first performance of Rossini's "Italiana in Algeri" is arranged for May 16. All the Rossini operas are being conducted by Signor Vincenzo Bellezza, and all the Wagner operas, up to and including May 17, by Sir Thomas Beecham.



WAGNER'S "LOHENGRIN" AS PRESENTED DURING THE SILVER JUBILEE COVENT GARDEN OPERA SEASON: ALEXANDER KIPNIS (DESCENDING THE STEPS; LEFT) AS HEINRICH DER VOGLER, AND LOTTE LEHMANN AS ELSA VON BRABANT, IN A SCENE FROM THE OPERA.

In our last issue we gave a double-page photograph of the audience attending the performance of "Lohengrin" which opened the Covent Garden Royal Opera Season on April 29. Here is a scene from the opera, with Mme. Lotte Lehmann, now in her eleventh season at Covent Garden, singing. Other performances of "Lohengrin" were fixed for May 8 and May 14.

Hammersmith, in a derelict theatre, Sir Nigel Playfair was to make himself famous with Gay's "The Beggar's Opera," and found a tradition of production peculiarly his own; in 1918 Mr. John Drinkwater gave us "Abraham Lincoln." That play, nobly written and played, not only brought serious drama back to the theatre—it brought a different drama, focussing attention not only on a theme germane to the problems of war and peace, but on a great personality. It was the first of a long list of biographical

Sherriff's "Journey's End," Captain Reginald Berkeley's "The White Château," Mr. Alan Monkhouse's "The Conquering Hero," and Mr. Sean O'Casey's "The Silver Tassie"—drive it home. The centre of ideas is no longer institutional society, but the individual. We have left the theatrical strategies, too, of Pinero and Henry Arthur Jones, and are pitched into a disillusioned world where theory is suspect and where legerdemain for theatrical curtains finds less acceptance. Mr. Somerset Maugham conquers

wrote the unforgettable "Outward Bound," so uncannily in its fantasy; and again poetic fantasy escaped the winter of cynicism in "Berkeley Square."

The note of personal intimacy has been struck. Whether it be on the large scale, as in the full-length biographical portrait, or in the *genre* of studies where the author has his finger on the collective pulse, it is no longer a thesis. It may be in the witty resource of Mr. Frederick Lonsdale's "Aren't We All" or the lively invention of Mr. Ivor Novello's "Symphony in Two Flats"—plays that have no *raison d'être* but amusing entertainment. It may be in the meticulous observation and firm drawing of Mr. John Van Druten's "London Wall" or "Young Woodley." It may be in the tragic power of Miss Dorothy Massingham's "The Lake." A new spirit and a new technique inform the post-war theatre, and its finest and fullest expression is found in its newest recruits—in Mr. Ronald McKenzie's "Musical Chairs"; in Mr. Rodney Ackland's "Dance with No Music," and his brilliant adaptation, now at the New Theatre, "The Old Ladies"; and in the plays of Mr. J. B. Priestley, whose "Cornelius" is drawing crowds to the Duchess. Only one considerable dramatist, Mr. C. K. Munro, whose "At Mrs. Beam's" is a true illustration of this modern emphasis, has ventured back to the propaganda stage in "Rumour," a striking war play, and, again, far less successfully, in a play recently produced at the Embassy.

All this has had its inevitable repercussions on the art of acting, for, since the tendency to move from the romantic, heroic, and declamatory stage centres of the Victorian and Edwardian theatre, first to the social problem play, and then to the intimate and conversational, the style of the player has moved too. We still have the brilliant solo acting of the great tradition—Mr. John Gielgud's Hamlet; Miss Haidée Wright's "Aunt of England," and performances of Dame Sybil Thorndike, Miss Marie Tempest, Mr. Seymour Hicks, Miss Irene Vanbrugh, Miss Edith Evans, Mr. Ernest Milton, Miss Dorothy Green—and no list is either exhaustive or in order of merit. But Sir Cedric Hardwicke, Mr. Leslie Banks, Mr. Ralph Richardson, Mr. Maurice Evans, Mr. Robert Douglas, Mr. Charles Laughton, Miss Marie Ney, Miss Peggy Ashcroft, Miss Fabia Drake, Miss Celia Johnson, Miss Beatrix Lehmann, Miss Diana Wynyard, while sharing the genius to take any part with a *fleur*, belong to the younger generation who have graduated in a theatre where the team and the ensemble were all-important. It may be we have pressed this movement too far, and there are already signs of a swing back of the pendulum. The success of Miss Elisabeth Bergner is not without significance. But this is another story. It is within this span of twenty-five years, too, that the film has entered into severe competition. This has had a determining influence, not only on the play and the players, but on the very architecture of the theatre itself.

THE PLAYHOUSES.

"DANCING CITY."
AT THE COLISEUM.

IT may be a historical fact that Maria Theresa, Archduchess of Austria, Queen of Bohemia and Hungary, did, in the spring of 1745, forbid her subjects to dance the waltz, but it makes very poor theatre. As to the English book, it is dull. Mr. Jay Laurier did his best to convince us that there was something exquisitely humorous in an Austrian Court Councillor speaking with a North-country accent, and heroically tried to get laughs by confusing the vowels of I.O.U. with his visceral anatomy. Mr. John Deverell, who appeared to be the assistant comedian, employed his funny, nervous little laugh to suggest to the audience that his lines were intended to be humorous; but here again the author was too much for the actor. As far as the plot could be followed, it appeared that in the days when the minuet was regarded as a rollicking dance, the Archduchess held the waltz to be a Terpsichorean orgy likely to undermine the morals of her people, and so



LONDON DECORATED FOR THE SILVER JUBILEE: THE DESIGN OF "ST. GEORGE AND THE DRAGON" ON THE WEST SIDE OF LUDGATE RAILWAY BRIDGE—SEEN FROM LUDGATE CIRCUS.

As we noted in our issue of April 13, when we reproduced the original designs prepared for the decorations, special attention was given to the embellishment of Ludgate Hill and Blackfriars railway bridges in connection with the King's Silver Jubilee procession. The Ludgate Hill designs were entrusted to the Royal College of Art and the designs were selected by Sir William Rothenstein. On one side is depicted St. George and the Dragon, viewed from classic balconies; and on the other, Neptune and Britannia. The designs are painted in ordinary house-paint on three-ply wood.

banned it throughout the country. The Archduke Franz, her husband, was so devoted to the new dance, however, that, disguised in cloak and mask, he spent most of his nights at the Golden Lantern Dance Hall, where he could indulge his taste to the full. The Archduchess, learning of this, and concealing her identity with a white silk mask that had the unfortunate effect of suggesting she was heavily bandaged after receiving facial injuries in a motor smash, followed him there. The place was raided by the police; but by then, fortunately for Viennese light opera, she also had succumbed to the lure of the new dance. Possibly this was due to the thrill of hearing the opening bars of "The Blue Danube" nearly a century before the composer was born. Herr Hans May's score is extremely tuneful, and may serve to overcome the handicap of the book. M. Franco Foresta, once he had got the range of the house, sang finely, and, as he had nothing to act, the fact that he doesn't try to is no great drawback. Miss Lea Seidl, returned to the scene of her "White Horse Inn" success, sang

[Continued overleaf.]

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(Continued)

and acted with her accustomed charm. Save for one attractive set, the Golden Lantern Dance Hall, the scenery and costumes were distinctly conventional.

"1066 AND ALL THAT," AT THE STRAND.

At least one reader of the "memorable history" on which this historical revue is based nearly died of a surfeit of puns. Happily, Mr. Reginald Arkell, the adapter, while retaining a few of the best, adds his own wit and keen sense of the theatre. The result is one of the happiest and most original entertainments London has seen for many years. It was a brilliant idea to have "The Common Man" (in a bowler hat) to point a moral to every historical incident. Mr. Hugh E. Wright played this character so admirably that one could almost see the half a dozen or so "Dyers and Cleaners" tabs on the inside of his shiny serge suit. The perfectly-groomed and nonchalant Mr. Naunton Wayne, as compère, provided an ideal contrast. The bland way in which he bridged the eras made, what is rare in the theatre, the intervals between the scenes something to look forward to. Notable performances were also given by Miss Clarice Hardwicke, Mr. Scott Sunderland, and Miss Joan Butterfield.

"TOVARICH," AT THE LYRIC.

A comedy that promises to be one of the successes of the season. Prince Mikail and his wife, the Arch-

the direction of domestic service; so, having written themselves glowing testimonials, they secure the position of butler and parlourmaid to a wealthy banker.

At first they are treated with disdain by the young people of the household, but the Prince's knack with rapier and cards, and the Archduchess's ability to tune a guitar, soon make them so popular that their kitchen begins to resemble a night club; the son of the house losing his heart to the Archduchess and most of his money at poker to the Prince. Purely farcical are these scenes, but there is drama when a Bolshevik leader, Corotchenko, visits the banker to negotiate the lease of some oilfields, and finds himself waited upon at table by the Prince and his wife, both of whom he had maltreated when they were prisoners in his hands. The third act has many moments of dignity and beauty, when the couple realise that, persecuted though they have been, they still love

their native land, and rather than see a portion of it pass under foreign control, they hand to their hated enemy the four billion francs placed in their trust by the Czar. Mlle. Eugenie Leontovich gives a remarkable performance as the Archduchess, while Sir Cedric Hardwicke is brilliant as the Prince. Mr. Evelyn Roberts is richly humorous as the banker.



LONDON DECORATED FOR THE SILVER JUBILEE: THE DESIGN ON THE WEST SIDE OF BLACKFRIARS RAILWAY BRIDGE, OVER QUEEN VICTORIA STREET—THE WORK OF ART STUDENTS OF THE SLADE SCHOOL.

This photograph of one of the two decorations on Blackfriars Railway Bridge shows the Blackfriars side. On the east side of the bridge is a design showing a view of Old London, with St. Paul's in the distance and boats on the river.

duchess Tatiana, are Russian refugees, so poor that the lady is reduced to pilfering from the tradesmen. Yet in the bank the Prince has a sum of no less than four billion gold francs, placed in his care by the late Czar. This sum, however, he refuses to touch until he can return it to the head of a restored monarchy. The pair finally decide that their only talent lies in

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Above: Their Majesties the King and Queen visiting the Ex-Services Welfare Society's Industrial Centre at Leatherhead, Surrey.



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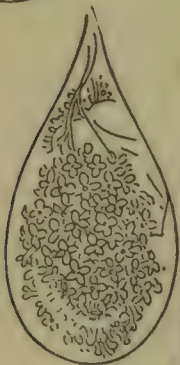
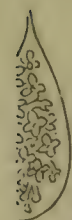
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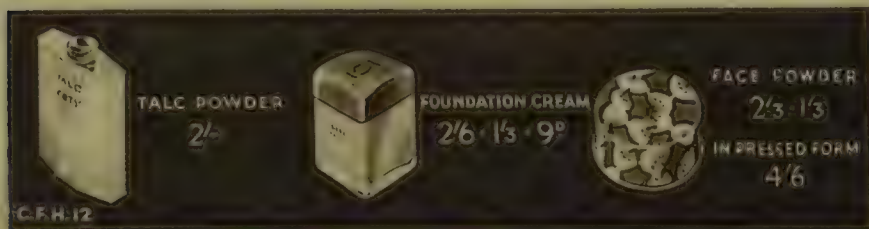
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THE WORLD OF MUSIC.

THE OPENING OF THE OPERA SEASON: "LOHENGRIN,"
AT COVENT GARDEN.

BY seven o'clock on the first night of the opera season, Covent Garden was absolutely full, so well had the public responded to Sir Thomas Beecham's appeal to be punctual, and his warning that the doors would not be opened once the overture had begun until the end of the first act. It was an amazing sight to see the boxes of the grand tier and the stalls all full before the opera began, and, considering the earliness of the hour and the difficulty of access to Covent Garden at such a time of day, when the traffic is at its height, it shows an admirable public-spiritedness in all concerned.

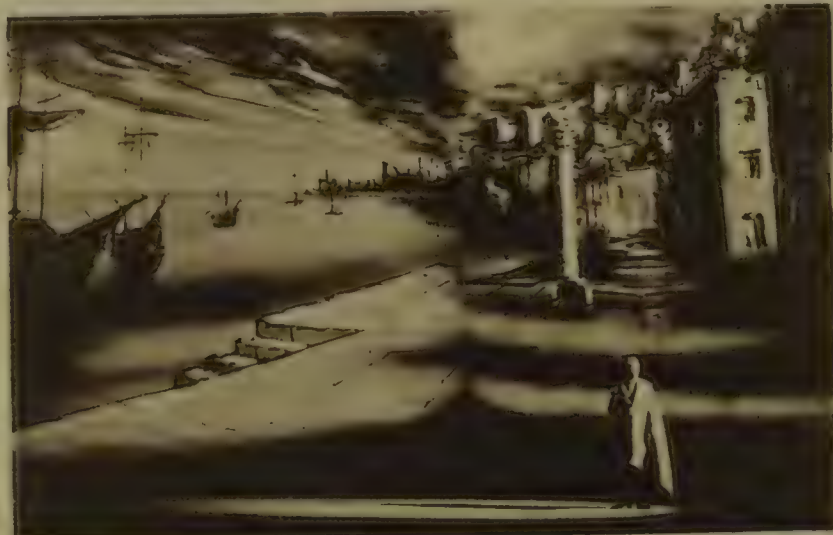
Having allowed ten minutes' grace, Sir Thomas Beecham took his place; but before beginning, the managing director, Mr. Geoffrey Toye, had to



"PROJECTION" SCENERY AT COVENT GARDEN FOR USE IN "CARMEN":
A COMPLETE BACKGROUND PRODUCED WITH THE AID OF LANTERN SLIDES—
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announce that at 4.30 that afternoon the new tenor who was to make his début here as Lohengrin, Mr. Max Hirzel, having caught a bad cold, was unable to sing; but that Mr. Lauritz Melchior had agreed to take his place at the last moment. This was more of a disappointment to the critics than the public, for, naturally, critics are more interested in hearing a new Lohengrin than in hearing the opera itself, which is only too well known to them. On this occasion, however, there were a number of points about the production that were new. In the first place, I doubt if ever "Lohengrin" has been more splendidly or more spectacularly presented at Covent Garden. The superb theatrical effects of the first act were thoroughly developed, and the enormous advantage of the new stage mechanism was visibly demonstrated at the arrival of Lohengrin in his boat drawn by the swan. The lighting here was very beautiful, and the dark masses of the Brabant soldiery made a dramatic picture against the silvery space out of which the shining figure of Lohengrin appeared.

Another feature of this production is the restoration of many cuts, especially in the second act, which in its restored form plays fifteen minutes longer than the first act. Here again the spectacular element almost dominates the musical. The fine scene between Ortrud and Telramund, which musically, in its sinister quality and dramatic effectiveness, foreshadows the music of the "Ring," is in some respects the best thing in the opera, and as a rule the act falls off considerably in interest after it; but on this occasion, thanks partly to the restoration of the cuts and the consequent enhanced effect of the choruses, and partly to the magnificence of the production, the second act was as interesting as the first. Incidentally, one example of the immense technical improvement at Covent Garden was the management of the dawn after the



"PROJECTION" SCENERY AS NOW USED FOR OPERA AT COVENT GARDEN:
A LANDSCAPE FOR SCHILLER'S "FIESCO" PROJECTED BY TWO LANTERNS.
On previous occasions (in our issues of October 3, 1931, and of April 22, 1933) we have illustrated and described the use of "projection" scenery for operas on the Continent. Now Covent Garden is equipped for the first time with this ingenious and economical device. Five "projection machines" of the most modern type have been installed. They resemble magic lanterns and can throw a picture on the back-screen either from in front or from behind. The system is being used here to show the river in "Lohengrin," the sea in "Tristan," and the Castle of Valhalla in the "Ring."

scene between Elsa and Ortrud in this act, which was the most gradual and impressive I have ever seen at Covent Garden.

On the production side, therefore, "Lohengrin" is one of the most successful efforts of Covent Garden's new producer, Dr. Otto Erhardt. It is not that Dr. Erhardt is a particularly original producer; in fact, distinctly the contrary, for his methods are rather stereotyped and conventional; but this

(Continued overleaf.)

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(Continued.)

production was efficient and well drilled, without any of the mishaps that have so often afflicted Covent Garden in the past.

On the musical side, some of the interest was lost owing to the non-appearance of the new tenor; but Mr. Melchior is a thoroughly reliable artist, and he sang with his accustomed clarity and decisiveness. What, however, makes this opera most worth hearing is the beautiful performance of Lotte Lehmann as Elsa. She is one of the few Wagnerian singers who give a human representation of a rôle, and who sing with a variety of expression and colour that delight one musically. She was in excellent voice, and her performance was all that one could desire. The new Ortrud, Elisabeth Ohms, has a tall, fine presence and was dramatically effective; but her intonation seemed to me to be inclined to be faulty, especially in her high notes; this fault may have been due to nervousness. We expect from Mr. Herbert Janssen an artistic performance, and his Friedrich von Telramund was thoroughly convincing. The Heinrich der Vogler of Mr. Alexander Kipnis was effective, but occasionally restless. Mr. Arnold Matters, a British baritone from the Vic-Wells Opera Company, was excellent as the Heerrufer des Königs.

The London Philharmonic Orchestra and Sir Thomas Beecham were in splendid form, and the playing, also the choral singing, had all the vitality we expect from Sir Thomas Beecham. Of the music itself one must admit that, in spite of some fine moments—such as the prelude, the Swan-music, the first scene in the second act, for example—Wagner's "Lohengrin" retains its



"TOVARICH," AT THE LYRIC THEATRE: EUGÉNIE LEONTOVICH AS ARCHDUCHESS TATIANA PETROVNA, AND CEDRIC HARDWICKE AS PRINCE MIKAIL ALEXANDROVITCH OURLATIEFF.



THE NEW COMEDY AT THE LYRIC THEATRE: EUGÉNIE LEONTOVICH AND CEDRIC HARDWICKE AS THE ARCHDUCHESS AND HER HUSBAND IN "TOVARICH."—ARISTOCRAT SERVANTS DRESSED FOR A PARTY.

"Tovarich," the new comedy by Jacques Deval, with English text by Robert Sherwood, presented at the Lyric Theatre by Gilbert Miller, brings to London an accomplished actress, Eugénie Leontovich, who has not been seen here before. She plays the part of an impoverished Russian Archduchess who, with her husband (played by Sir Cedric Hardwicke), is forced to enter the service of the Parisian bourgeoisie. The lower photograph shows the pair in the kitchen where they work, dressed to go out for a party. The cast includes Allan Aynesworth, Evelyn Roberts, and John Buckmaster.

interest rather on account of its spectacular effects than its music, which is at times no better than that of a great quantity of operatic music of his period and contains much that is banal and commonplace. Nevertheless, the conception of the part of Elsa, and the music given to her, often so touching in itself and always so poetically rendered by Lotte Lehmann, redeem "Lohengrin," and are the cause of its being constantly revived in the opera houses of Europe.

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The task of cleaning the eight frescoes by Sir. James Thornhill (1676-1734) in the dome of St. Paul's will last till December, but it was arranged to remove the scaffolding for the Jubilee Thanksgiving Service. Enough has already been accomplished to transform the aspect of the interior. As our

photograph indicates, there is a startling contrast between the brightness of colour and gilding in the two panels so far cleaned—the Shipwreck at Melita and St. Paul's Conversion—and the opacity of the rest. The work is being done by Professor E. W. Tristram, the well-known expert.

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THE WORLD OF SCIENCE.



"ENVIRONMENT": OBSERVATIONS ON A HARD-WORKED WORD.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IN a presidential address which I have just had the honour of delivering to the members of the Norfolk and Norwich Naturalists' Society, I ventured to attempt a reinterpretation of some of the cherished dogmas of

the environment" overtake the flora and fauna of some given area, and, as a consequence, large numbers of plants and animals are wiped out by such a change, leaving only such as can contrive still to hold their own. Now the deep sea did not suddenly "arrive" and exterminate every living thing that could not adjust itself to the change. These great depths have existed since the time when this world came into being, and they became populated only by infinitely slow stages from the inhabitants of the deeper waters of the "shallow" seas—that is to say, of seas whose waters could be penetrated by sunlight. No plants in the form of seaweeds could possibly find entrance into this realm of darkness. The fish were in a different case, for they could find food by eating one another or such invertebrates as could contrive to find suitable food in the form of diatoms, and protozoa, and dead bodies of animals of all kinds which gradually came to rest on the ocean floor.

Some idea of the peculiar character of the fishes of this awesome world of waters can be gained from the accompanying photographs: but I should need fifty to illustrate the strange and often fantastic shapes they present. Some who speculate on these mysteries are content with the supposition that in some mysterious way they were "caused" by the environment. If this were so, uniformity, not diversity, would be the result. Rather we are to regard them as so many

does not affect all species in the same degree. There are some which have enormously increased the length of the fin-rays so that one pair, at least, have taken the form of long, thread-like "feelers," used after the fashion of a blind man's stick.

A considerable number have developed light-producing organs. In some these run down each side of the body like a row of miniature bull's-eye lanterns, emitting a soft, phosphorescent light. One or two, related to the "shallow-water" angler fishes, have replaced the "flag" at the end of the lure, characteristic of our angler fish, by a light, which can be turned off and on according to the emotional state of the bearer. Their victims, which have not yet entirely lost the sense of sight, are probably attracted to this light, as a moth to the candle, and thus meet their doom. Another strange feature of these creatures, drifted by Fate, shall we say, into these appalling conditions, where they seem to "live, desiring without hope," is an enormously increased stomach capacity accompanied by an enormous mouth and long, needle-like teeth. Some of these, as shown in the adjoining photograph, are enabled to swallow fish longer than themselves. Thus they have, so to speak, copied the python, which, in like manner, takes one huge meal and fasts for a week or two.

In the matter of their coloration these deep-sea dwellers, whether fishes or crustaceans, differ from all their kin. The fishes are all of a uniform black, dark brown, or violet; the crustaceans are commonly red. Since these colours must be invisible in such intense darkness, they seem to have no significance such as the "warning" or "concealing" coloration of both land- and water-dwellers, which live in the daylight. Hence we must conclude that it is a purely physiological product, like the red colour of the blood, for example.

Of the larval history of these fishes we know next to nothing. But there is one group—the ceratids, allied to our angler fish—about which some astonishing facts have come to light. For in these the male lives as a parasite attached to the body of the female. It would seem that for a very brief period these larvae are free swimming, and endowed with the power of scenting the females, which

A SPECIES OF FISH WHICH HAS BECOME ADJUSTED TO LIFE UNDER THE MOST ADVERSE CONDITIONS IN THE TREMENDOUS PRESSURE AND INTENSE DARKNESS OF THE "MIDDLE DEEPS" OF THE NORTH ATLANTIC: *STERNOPTYX DIAPHANA*, WHICH IS FOUND AT DEPTHS BELOW 1700 FT.; ITS BACK OF DARK BROWN COLOUR; ITS SIDES HAVING A SILVERY SHEEN; AND CAPABLE OF EMITTING A PHOSPHORESCENT LIGHT.

the evolution theory. For more than forty years Darwin's much-abused and misunderstood "Natural Selection" held the field. Then, in 1900, came the rediscovery of the epoch-making investigation of the Abbé Mendel, of Brunn. Enthusiasm for the new doctrine brought a reaction against "Darwinism" among biologists. And that enthusiasm is yet unabated, though some are slowly beginning to realise that there are, and must be, many agencies at work in shaping the bodies of plants and animals, and forming new types. So long as we pin our faith to some single "ism," so long shall we suffer from our inability to see clearly through a smoke-screen of our own creation.

There are, as I say, many factors or agencies at work in evolution. Those who held, and still hold, to the all-sufficiency of natural selection, placed enormous importance on "environment," which was supposed to be some sort of delectable land to be entered by only such plants or animals as could qualify for a footing there by passing the tests imposed by "natural selection."

I venture to think that the term "environment" needs a more careful examination than it has yet had, and I have hinted as much on more than one occasion on this page. No better illustration can be found, surely, of "environment" as a moulding force in animal life than the deep sea; those almost unfathomable waters far beyond the reach of the faintest glimmer of light, where the cold is intense and the pressure enormous. This last point was demonstrated years ago during the famous *Challenger* Expedition, when three glass tubes, of different calibres, were sealed at both ends, wrapped in cloth, and enclosed in a cylindrical copper case, having the ends pierced with holes to admit the free passage of water, and sent down to 2800 fathoms, and when the case was drawn up again it looked as if it had been struck in the middle by a hammer. On opening the cloth, it was found to be full of what looked like snow, but was, in reality, finely powdered glass. Here, indeed, is an "environment" in which no surface-swimming animals could possibly live. Whatever living animals we do find there—for of plants there are none—are such as have become "adjusted" to these appalling conditions.

But what is meant by the phrase "adjustment to the environment"? As a rule, it would seem to be supposed that "changes in

be the result. Rather we responses made by similar structures—but differing in their inherent qualities—to the conditions of their environment, darkness and pressure. As, one by one, these fishes drifted into deeper and deeper water, so they encountered different external stimuli. The eyes, for example, in some began to enlarge, to catch as much of the gradually decreasing light as possible. At last, in some species, they assumed the form of watchmakers' lenses turned upwards and, in some cases, forwards. Others, drifting down generation by generation, into deeper and yet deeper waters, lost the eyes altogether. Nevertheless, some still have large eyes showing that the same environment



A GROTESQUE DWELLER IN THE OCEAN ABYSSES WHICH CAN ACCOMMODATE AN ENORMOUS MEAL TO COMPENSATE FOR THE GREAT SCARCITY OF FOOD IN ITS ENVIRONMENT: A SPECIMEN OF *CHIASMODON NIGER* WHICH HAS ACTUALLY SWALLOWED A FISH OF ITS OWN SPECIES LARGER THAN ITSELF—THE VICTIM CLEARLY VISIBLE, DOUBLED UP IN ITS DEVOURER'S STOMACH.



A FISH THAT HAS TAKEN ON A GROTESQUE APPEARANCE IN ADJUSTING ITSELF TO LIFE AT GREAT DEPTHS: A FEMALE *PHOTOCORYNUS SPINICEPS*, SHOWING THE PARASITIC MALE ATTACHED TO HER HEAD; AND AN "ELECTRIC LIGHT BULB" PROJECTING ABOVE HER FEROCIOUS MOUTH.

Drawn by W. P. C. Tenison; Reproduced by Courtesy of the Natural History Museum.

rarely have more than one of these diminutive husbands attached to her. She is apparently seized as opportunity presents itself, and the hold may be taken either of the head or the belly. But once a grip has been obtained it is never released, and presently the mouth fuses with the body of the "captured" mate. As a consequence, growth stops, and the body, nourished by the blood of his mate, degenerates till it becomes no more than a medium for the production of sperm-cells for the fertilisation of eggs. Here again we have another illustration of the "self-regulating" qualities of different animals living under precisely similar conditions. They respond differently. For no other dwellers in these watery vaults beget their kind after this strange and loveless fashion.

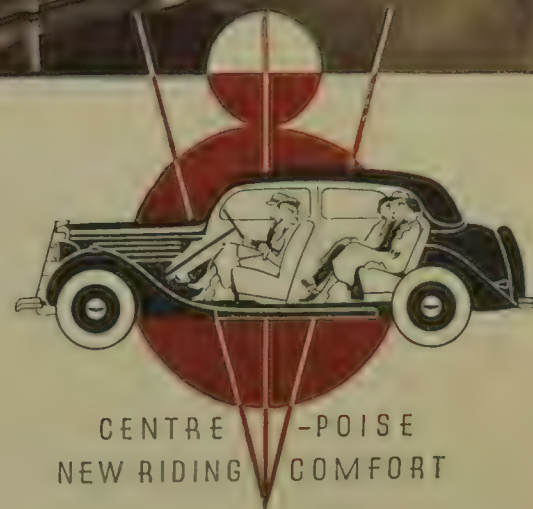
The colours of these dwellers in the abysses of the ocean—black or brown, violet, blue or red—confer no advantages either as protective or warning coloration, for they are invisible. But they seem—in some way we cannot yet account for—to be linked with the physical conditions of this environment. And in support of this view we have the fact that animals, both fish and amphibians, which live in underground caves and also in utter darkness, are white. Here is another case of the action of the environment. None the less, generally speaking, I venture to hold that far more influence is attributed to this factor than is justified.



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A LIFE RUINED BY ACT OF PARLIAMENT.

BEING AN APPRECIATION OF

"WARREN HASTINGS": By A. MERVYN DAVIES.*

(PUBLISHED BY IVOR NICHOLSON AND WATSON.)

IN the spring of 1772 the East India Company went bankrupt and appealed for help to Parliament. Parliament replied by passing the Regulating Act of 1773, which cost the company its independence. "This Act made the subjection of the Company to the Crown and Parliament definite, if yet far from complete." The new Government of India "was to consist of a Governor-General and four members of Council. . . . Liberal salaries were attached to their posts: £25,000 a year for the Governor-General, and £10,000 a year for each councillor: and they were strictly forbidden to engage in trade, receive presents, or otherwise add to their income by irregular means." Warren Hastings was appointed Governor-General, and his council consisted of Major-General Clavering, Colonel George Monson, Richard Barwell, and Philip Francis. Warren Hastings was forty-one when he received this appointment: a year earlier he had been made Governor of Bengal.

"The importance of the Regulating Act in Hastings's life can hardly be over-estimated," says Mr. Mervyn Davies, Hastings's latest biographer. "It marked a milestone in his career, for the whole of the rest of his administration was to be spent under the sway of this Act, he being the only Governor-General of India to suffer that unhappy fate. Its consequences to India in general were to be serious, but to him personally they were to be nothing less than catastrophic. For if ever a man has had his life ruined for him by Act of Parliament, that man was Warren Hastings. The story of his life during the next twenty years may be simply stated in two sentences, thus: Parliament, by passing this Act, was the prime cause of the troubles and difficulties in which he immediately became involved; and Parliament, by impeaching him for the way he extricated himself from these difficulties, shifted on to his shoulders the responsibility for its own negligence and folly. . . . Perhaps, if anybody deserved impeaching, it was Lord North, the author and executor of the Act. . . ."

That the author is a passionate champion of Warren Hastings, the sub-title of his biography, "Maker of British India," sufficiently indicates. Hastings lived to a great

On the voyage out he met the Imhoffs, and this was to prove yet another turning-point in his career, though he did not actually marry Maria Imhoff (after a number of curious and not very romantic negotiations) until he had turned forty-one.

His career in India is such a vast subject, and offers so many problems, personal and political, that one can but touch on it here. "Having . . . surveyed the situation, weighed the difficulties, read and digested the voluminous orders from home and formed his conclusions, Hastings . . . summarised the primary aims of his policy under seven heads:

"1. To implant the authority of the Company and the sovereignty of Great Britain in the Constitution of this country.
"2. To abolish all secret influence, and make the Government itself responsible for all measures, by making them all pass by its avowed authority.
"3. To remove all impediments which prevented the complaints of the people from reaching the ears of the supreme administration, or established an independent despotism in its agents.
"4. To relieve the ryots from oppressive taxes.
"5. To introduce a regular system of justice and protection into the country.
"6. To relieve the distresses of the Company and pay off their heavy debts here by a uniform and regular mode of collecting their rents, by savings in expenses and by foreign acquisitions of wealth.
"7. To enlarge the political influence of the Company without enlarging its territory or dividing their military strength."

At the start Hastings had a comparatively free hand. He had enemies and difficulties in plenty, but at any rate he could count to some extent on the loyalty and co-operation of his subordinates. After his appointment to the Governor-Generalship his troubles multiplied, for now his foes were those of his own household. The Council, Barwell excepted, did its utmost to thwart him. For years he fought a metaphorical duel with its members, and at last, with Philip Francis, he

fought a real one. Francis was the villain of the piece; Francis, aided and abetted by his friend Edmund Burke—"The clash of these two antagonists forms one of the most spectacular, though at the same time one of the most melancholy, stories in all history, comparable to the tragic contest between Alexander Hamilton and Aaron Burr. It lasted for over twenty years and ended without victory for either. The lives of both men were to be marred and blighted, their characters warped, their hopes ruined. . . . The tragedy is that such a man as Francis should have devoted his great talents and efforts to ends that were almost wholly harmful and ignoble, and thereby prevented Hastings from completing the great work he had begun."

No doubt both Francis and Burke were convinced that Hastings's administration was corrupt; yet in their unrelenting persecution of him there is more than a trace of the " motiveless malignity " which deformed the character of Iago.

Mr. Davies discusses at length the incidents in Hastings's career of which the prosecution made so much—the expedition against the Rohillas, the "judicial murder" of Nuncomar, the spoliation of the Begums of Oude, and points out how in each case the facts were twisted and misrepresented. Of the Rohilla incident he says: "The truth of the matter is that the expedition was notable, not for its inhumanity, but rather for its freedom from the kind of excesses usually associated with Indian warfare. . . . It would have had little importance but for the monstrous and fantastic myth of the destruction of a whole nation that grew out of it,

originating in the reports of Colonel Champion, elaborated by Philip Francis, perfected by Edmund Burke, converted into history by James Mill and Macaulay. . . ." It was Macaulay's famous essay which gave authority to the

report that Hastings had convived at Nuncomar's death. "Hastings emerges from his magnificent pages as a splendid, awe-inspiring, fearless, somewhat sinister figure of romance, instead of as the quiet, conscientious, patient, steadfast, loyal servant of the State that the sober facts reveal. The one is great fiction, the other is merely history."

As to the Begums of Oude, "they seemed to be quite unaware that they had suffered any outrage. . . . To the end they remained warmly attached to Hastings and never ceased to regard him as their benefactor and friend." Even the wicked eunuchs got off easily. "They were imprisoned, lightly fettered, placed on short commons, and possibly beaten—mild treatment compared to what was usually meted out by Indian rulers under the same circumstances."

Even after the lapse of a century and a half it is hard not to feel indignant at the torrent of misrepresentation and abuse poured upon Warren Hastings at his trial. And the celebrated eloquence of Burke, Fox, and Sheridan, what fustian it seems now!—if the quotations Mr. Davies gives are fair examples of their oratorical manner. One wonders how the public could pay £50 a seat to hear it. Burke's "He could not so much as dine without creating a famine," is one of the few bright spots in the flood of turgid and scurrilous invective. How dignified, by comparison, is the conclusion of Hastings's speech in his defence: "I gave you all, and you have rewarded me with confiscation, disgrace, and a life of impeachment."

Hastings, we are told, "emerged from the trial a ruined man. Not only was his public career finished, but the moderate fortune of £80,000 he had brought back from India was gone."

To estimate his achievement "we have only to recall the extent of British power in India at the beginning of his administration, and to compare it with what it was at the end. On the one hand, two weak footholds on the coast at Madras and Bombay, undisputed but undefined authority over the vast, chaotic, famine-stricken province of Bengal, a weak alliance with one native state, no friends, no security, bankrupt finances, demoralised officers, incompetent leaders. And on the other, an empire in being that had conclusively proved itself to be the most powerful state in India, an empire that was built on secure foundations, buttressed with treaties and alliances, doubly strong because it had gained the respect and good will of no small part of the Indian world, and that only required



A BUILDER OF THE INDIAN EMPIRE:
WARREN HASTINGS.

In his foreword to Mr. Mervyn Davies's book, Viscount Sankey thus speaks of Warren Hastings's career: "Hastings has always been and will always remain the subject of controversy. . . . The knowledge which most Englishmen have of Clive and Hastings has filtered through the rhetoric of Macaulay. But even admirers of Macaulay's famous essays . . . must admit that Macaulay took a partial and even a prejudiced view of some of the events. . . . To some extent, Clive's work was done once for all. Hastings's work is still being tested, for he laid some of the foundations of our rule and traditions in India." Mr. Davies himself writes: "Britain and India should equally recognise the debt they owe to Hastings."

After a portrait by Lemuel Abbott, now in the possession of Captain D. M. Anderson. Reproductions from "Warren Hastings"; by courtesy of the publishers, Messrs. Ivor Nicholson and Watson.



Photograph by "The Times."

THE BIRTHPLACE OF WARREN HASTINGS AT CHURCHILL, OXFORDSHIRE;
THE ACTUAL PLACE OF HIS BIRTH BEING THE HOUSE ON THE RIGHT.

age—he died in 1818—and he was thoroughly vindicated before his death from the charges made against him in the nine years' impeachment. In 1813 he was summoned "to give evidence before the Select Committee of the House of Commons which was sitting to consider the renewal of the East India Company's charter." "When Mr. Hastings's name was mentioned in the House," writes an eye-witness, "a louder acclamation followed than I ever remember to have heard within its walls." And Philip Francis, when invited to join in an attempt to impeach Lord Wellesley, declined, saying: "The impeachment of Mr. Hastings has cured me of that folly. I was tried and he was acquitted." But the recognition of Hastings's services to England and India had been long in coming, and never assumed the official character he had every right to expect. His request for a peerage, for instance (made more on his wife's behalf than his own), was never granted.

The son of the third wife of a Worcestershire clergyman, Warren Hastings lost his parents in early youth and grew up without knowing them. He had no private means; while at school he was dependent on an uncle. He distinguished himself at Westminster—"he was always the man of letters rather than the man of action"—but did not immediately make his mark on leaving it. At the end of three years as clerk in a merchant's office in Calcutta (he had sailed for India at the age of seventeen), he was only receiving an annual salary of sixty pounds. Then came war service under Clive (who was seven years his senior), and recognition and promotion. After that his star again declined. He spent four anxious years in England, "knocking at the doors of the Company," but again Clive intervened on his behalf, persuading the Company to give him an important appointment in Madras.



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Mr. Davies's biography might in places have been condensed with advantage; but it is a noble tribute to the memory of a great man who, in his lifetime, was more accustomed to abuse than praise.

* "Warren Hastings: Maker of British India." By A. Mervyn Davies. With a Foreword by the Rt. Hon. Viscount Sankey, P.C., etc. (Ivor Nicholson and Watson; 25s.)



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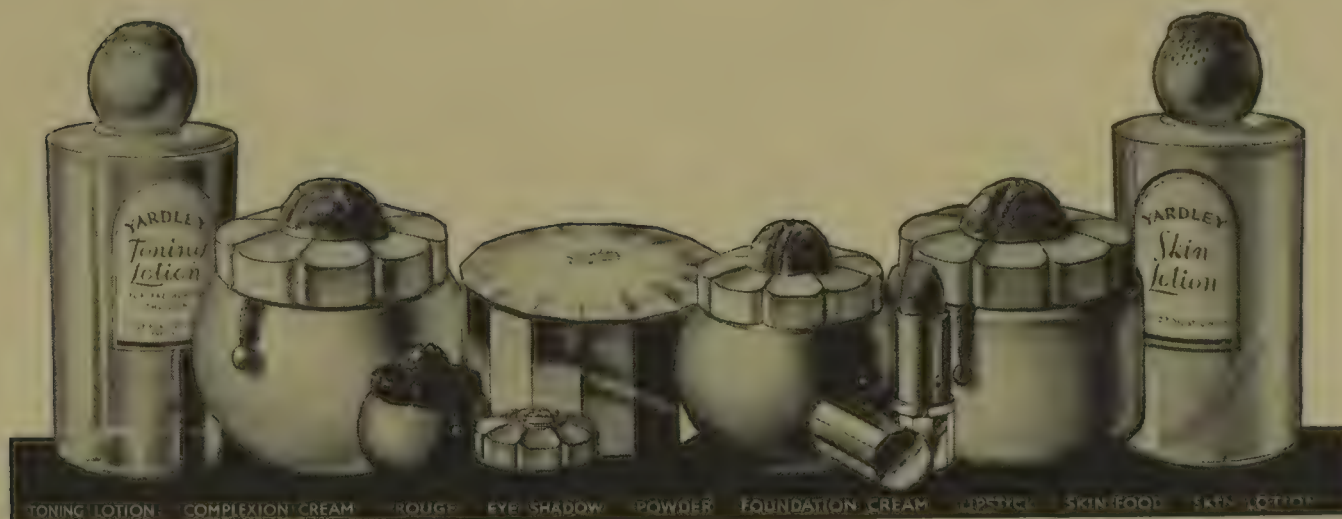
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BOOKS OF THE DAY.

TO those who can now look back on three Royal Jubilees, it may be amusing to recall where they were and what they were doing on the previous occasions. Queen Victoria's Golden Jubilee of 1887, which occurred during my early school-days, lives in my recollection chiefly as a joyous interruption of scholastic toil, by an orgy of fireworks and other "fairings," in the loyal town of Newark-on-Trent. The Diamond Jubilee brings back another glamorous night scene, this time on the river down Richmond way, lit with myriad lights and crowded with craft of every sort and size, including my own little single-sculler, *Ysolt*, with a crew of two. Alas! a time came when I had to sell *Ysolt*. I wonder whether she is still afloat, or whether she has long since suffered the fate of the *Mauretania*. These particulars, however, though important to myself, can hardly have much appeal for the reading public, except by way of stimulating others to evoke comparative memories of bygone "jubilations."

More valuable matter for comparison might be afforded by a study of jubilee literature in former times and the present. Queen Victoria's Silver Jubilee fell in 1862, but I imagine that there were no festivities, owing to the Prince Consort's death in the previous year. In 1887 Tennyson, as Poet Laureate, duly produced his Jubilee ode, but he did not live to repeat the performance a decade later. That ode, less felicitous than some of his other lines to the Queen, and, on the whole, a little prosaic, rose at the end to a more imaginative plane, hinting at national perils yet to be, and looking beyond to a happier world—

Are there thunders moaning in the distance?
Are there spectres moving in the darkness?
Trust the Hand of Light will lead her people,
Till the thunders pass, the spectres vanish,
And the Light is Victor, and the darkness
Dawns into the Jubilee of the Ages.

I cannot at the moment recall any memorable verse inspired by the Diamond Jubilee, and, in my opinion, the finest thing in the patriotic and



THE MASTERPIECE OF JUBILEE WEEK AT THE VICTORIA AND ALBERT MUSEUM: THE ARMS OF QUEEN ANNE—AN APPROPRIATE SELECTION.

At the Restoration of 1660 Parliament ordered "that in all churches throughout the Kingdom of England his Majesties arms shall be set up." This practice was extended to Town Halls and other public buildings. It is not known for which purpose this fine carving was made. The heraldry represents the second variety of the Arms of Queen Anne, as altered in consequence of the Union with Scotland and borne by the Queen from 1706 to 1714. The Scottish lion is combined in the first and fourth quarters with France in the second and Ireland in the third. Queen Anne was particularly fond of the motto "Semper Eadem," which had sometimes been used by her predecessors. The vitality of the foliage and the spirited treatment of the lion and unicorn are characteristic of English baroque style, of which this carving is a magnificent example. The Arms were purchased by the Museum in 1880 for the sum of £24.

commemorative vein since Tennyson was Sir William Watson's Ode on the Coronation of King Edward VII. Much of it is appropriate to the present celebrations; as, for example, the opening section, wherein the poet pictures, with romantic imagery, the vastness of the realms which find their bond of union in the British Crown. The poet himself, I believe, takes a particular pride in this passage, for a few days ago I saw, framed and hanging on a wall in Sir William's cottage at Rottingdean, a quotation from it of the following lines written in his own hand—

Time, and the ocean, and some fostering star,
In high cabal have made us what we are,
Who stretch one hand to Huron's bearded pines,
And one on Kashmir's snowy shoulder lay,
And round the streaming of whose raiment shines
The iris of the Australasian spray.

The present Silver Jubilee has not been neglected by leaders of the pen. Elsewhere in this number will be found the beautiful "Prayer for King and Country," written for the Aldershot Tattoo by the present Poet Laureate, Mr. John Masefield, and several prose tributes have already appeared. One (Mr. John Buchan's book, "The King's Grace") was reviewed in our last issue. Another, which has reached me since, is "THE KING'S REIGN." A Commentary in Prose and Picture. By John Drinkwater. With sixty-two Illustrations (Methuen; 5s.). Mr. Drinkwater's book is somewhat slighter in treatment and intention, being, as its sub-title indicates,

[Continued overleaf.]



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a comparatively brief, popular survey, touching mainly on externals without going deeply into political problems or international events. The Great War period, for instance, is covered very lightly. In the nature of things, however, the book is stronger on the pictorial side, for it had its genesis in a film produced on the occasion of the King's sixty-eighth birthday, and Mr. Drinkwater himself wrote and spoke the accompanying commentary. He was thus well prepared to treat the same theme in book form, and he has performed the task with his accustomed literary skill and graceful style.

As a picturesque outline of the King's reign for general reading, Mr. Drinkwater's little book, I think, could hardly be excelled. He devotes informative chapters also to the progress of science and the arts, including literature and the drama, during the period. But the main interest, of course, is the King's own personality, and the author concludes with a tribute



THE DISASTROUS DUSTSTORMS IN THE MIDDLE WEST OF THE UNITED STATES: A PHOTOGRAPH TAKEN AT 12.30 P.M. AS THE STORM SWEEPED OVER SCOTT CITY, IN WEST KANSAS, AN AREA WHICH SUFFERED SEVERELY.

which happily expresses the thoughts and feelings of the nation. "His Majesty," we read, "has now, for a quarter of a century, presided over the life of the greatest empire known to the history of the world, and at the moment of his Jubilee he approaches his seventieth birthday. Never has a King more nobly vindicated the sovereign claim to be the father of his people. . . . If now the wiser counsels of civilisation should prevail, and this day of national thanksgiving should prove to be the dawn of an era when we and our children may know the true significance of peace and goodwill upon earth, English honour in our time will not suffer by the reckoning of history."

There is no doubt, I think, that the enormous interest taken in the Jubilee, and the world-wide enthusiasm of its celebration, are due to a profound feeling of gratitude for the way in which the King, and all the Royal Family, have entered into the troubles and perplexities of the people through all these anxious years; gratitude, too, for a form of monarchy, so ably administered, which has brought the nation through the greatest crisis in its history—the war and its consequences. We have come



CARRYING ON THE ADMINISTRATION OF THE STATE OF TEXAS UNDER DIFFICULTIES: MEMBERS OF THE TEXAS STATE SENATE WEARING RESPIRATORS WHILE HOLDING A MEETING DURING A DUSTSTORM.

A series of disastrous duststorms has recently afflicted large areas in the Middle West of the United States. A number of lives were lost. The worst storms were over Western Kansas, South-East Colorado, parts of Wyoming, and, subsequently, Texas and Oklahoma. Over a wide belt from Nebraska southwards the damage suffered by the farming community was little short of catastrophic. Many farmers in Western Kansas sought Government aid, in order to try and make a living elsewhere. Trains were held up, and farm fences hidden in drifts of dust.

to realise all that the Crown means as a bond of union among the British nations, and how immensely the character of its wearer has strengthened that bond. Looking at the state of the world around us, and the various forms of tyranny arisen in other lands, we appreciate more than ever the priceless gift of democratic freedom, and so we have all united to honour the regime under which it has so long been preserved. Thus the Silver

(Continued overleaf)



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Continued.]

Jubilee is a great and resounding demonstration to the world at large that John Bull and his children are still alive and kicking, thoroughly satisfied with the institutions under which they live, loyal and devoted to their King, and not in need, like some of their neighbours, of any new-fangled experiments in government likely to curtail their liberty.

It is a commonplace to say that during the King's reign, and especially since the war, there has been a great change in our conception of imperialism. It is not always easy, however, for the ordinary citizen to define exactly the nature of that change in all its implications. Many readers, therefore, will welcome a book enabling them to clarify their thoughts upon this vital subject—namely, "THE EMPIRE IN THESE DAYS." An Interpretation. By R. Coupland, Beit Professor of Colonial History at Oxford (Macmillan; 7s. 6d.). Briefly, the predominant view expressed in this volume is one that regards empire as a means, not of national aggrandisement, but of promoting the general welfare. "It is sometimes forgotten," writes the author, "that the Commonwealth does something by its mere existence. The association of its nations and the common allegiance of its peoples make war between them impossible. The King cannot declare war on himself. On the outbreak of such a war the Commonwealth has ceased to be. . . . The Commonwealth, in fact, is a league of nations with an unwritten, yet inviolable covenant, making peace certain for a section of the world. If it ceased to exist, the world would suffer. Its disruption would strengthen all the forces of nationalistic reaction and weaken all the hopes of a new international order."

While, as Mr. Coupland shows, the idea of trusteeship on behalf of backward peoples has long existed in our colonial administration, as in Africa, for example, that does not apply to independent and self-governing Dominions. The ethics of imperialism have expanded into something different and far wider in scope—a view of the Empire as a working example of what a world-commonwealth of nations might become if developed and fostered in the same spirit of "all for each and each for all." From this point of view Mr. Coupland says: "The nations *must* make just that



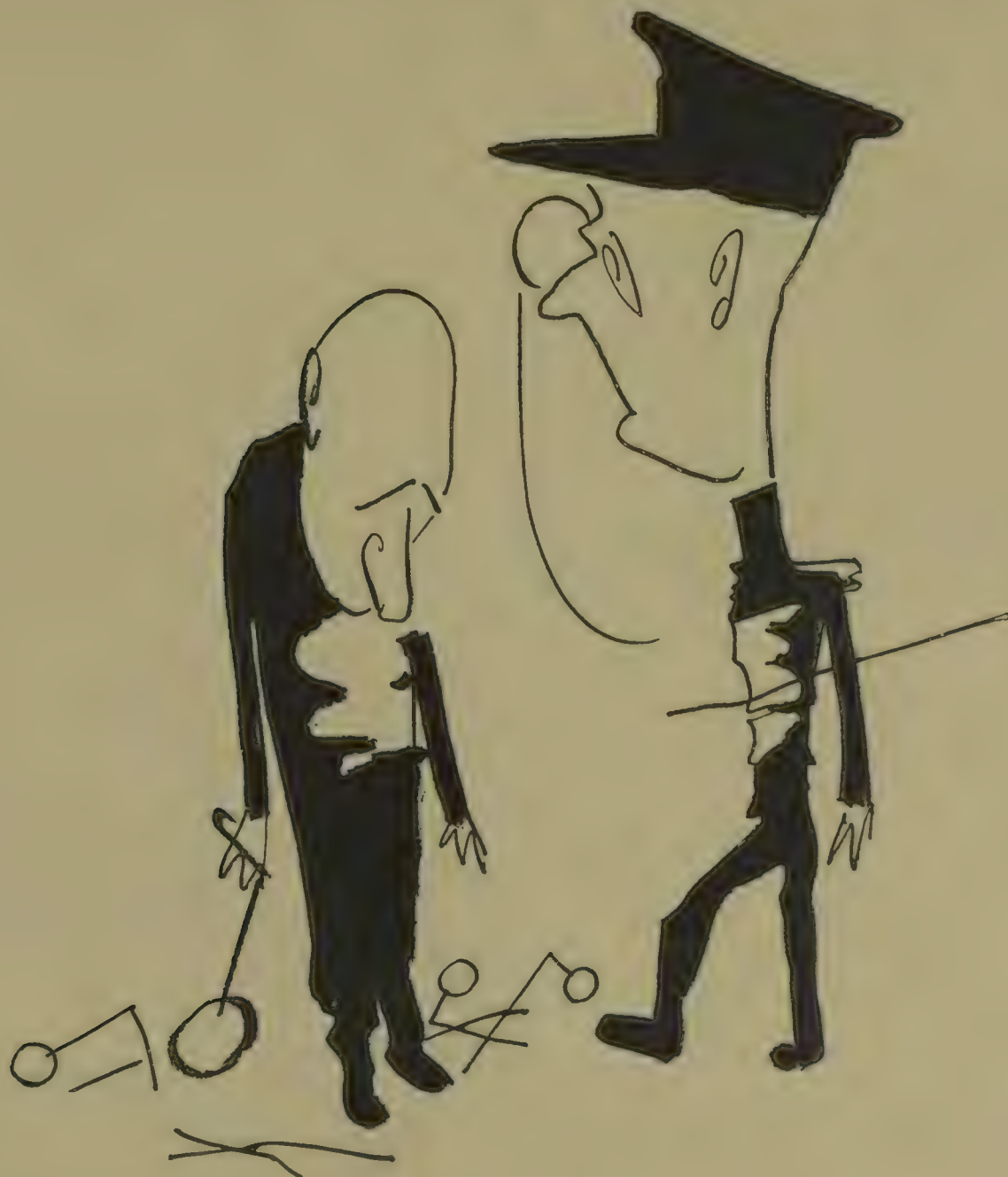
AT THE WOMEN'S SUFFRAGE CONGRESS WHICH WAS HELD IN CONSTANTINOPLE: WOMEN DEPUTIES IN THE TURKISH NATIONAL ASSEMBLY, WHO ATTENDED. The twelfth Congress of the International Alliance of Women for Suffrage and Equal Citizenship was opened at the Merasim Kiosk at Yildiz on April 18. Among the delegates, who came from all over the world, was Lady Astor. A deputation from the Congress, headed by Mrs. Corbett Ashby, was received by H.E. Kemal Ataturk at Angora, on April 26.

amount of sacrifice that is needed for the common weal; for otherwise our civilisation is doomed. And, paradoxical as it may sound, I believe that beneath the surface of self-centred nationalism, in every or almost every country, a new post-war sense of the world's unity and its claims is stirring . . . a quiet conviction that 'patriotism is not enough.'

Will it ever be possible for the nations to meet together in conference, abolish tariff barriers, arrange for distribution of produce and employment, where they are needed, on equitable lines, and allocate among themselves, on give-and-take principles, a fair division of territory? If such co-operation could be achieved, there would be no need to confer about disarmament, for armament would disappear of itself, being no longer required except for police purposes. Perhaps Mr. Coupland had something of this sort in mind when he wrote: "Freedom implies service," and "the moral law is the same for nations as for men," or when he applauds Mazzini's ideal of "a communion of free nations, each dedicating its life to the common welfare of all." After meeting the usual cynical objections as to the incorrigible selfishness of nations, he declares: "But there is another answer to those who deride this twofold ideal of freedom and unity—the answer of history. . . . The ideal *has* been realised, the problem of nationality *has* been solved . . . there are four distinct nations in the British Isles; but we are sometimes inclined to forget that the problem of nationality as between those four nations has been in the past just as difficult and dangerous in these islands as it is on the continent of Europe to-day."

It would seem obvious from the foregoing passage that what is needed is a huge educational campaign to tell the world just how we managed to do it. At the same time, we had better be careful to ensure that our own domestic results, in social and economic conditions, look worth while, and remain such as to stimulate imitation.

C. E. B.



Said a bandmaster, "Wilson, you're sacked !
Since you took to Schweppes Tonic you've cracked
Twenty drumsticks, and split
Seven drums. I submit
That such force should be tempered with tact."

Schweppes
TONIC WATER
- does you Good

NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

LAUSANNE.

IT is not easy to find a spot more delightful for an early summer holiday than Lausanne. It has the advantage of a situation of peculiar charm—



STRETCHING ALONG THE SHORE OF LAKE GENEVA: LAUSANNE PLAGE, ONE OF THE PRETTIEST IN SWITZERLAND, FLANKED BY GREEN TURF AND SHADY GROVES.

Photograph by A. Kern.

rising in terraced form from the level of the Lake of Geneva, with its blue waters, to the wooded heights of Sauvabelin, and with delightful country on either side—vineyard, wood, and meadowland; whilst from a plateau high above the city there is a glorious view of the snowy peaks of the high Alps.

Lausanne has an extremely good climate, sheltered as it is from northerly winds, yet open to cooling breezes from the lake in summer-time, and always able to obtain the maximum amount of sunshine by reason of its southerly aspect; and it has a remarkably bracing and invigorating air—on the hottest of summer days one can always be sure of a refreshing temperature up at Sauvabelin. Not the least of its attractions are its lovely parks and public gardens, ever gay with flowers and flowering shrubs, and with a

surprising variety of plant-life, and the tree-lined avenues which lead to them from all parts of the city form an extremely agreeable feature of life in Lausanne. And then there is always the wonderful panorama of the mountains across the lake, with the vivid contrast between their snow-clad slopes and the varying tints of the water.

Wide thoroughfares and handsome buildings—amongst which the most striking is the majestic pile of the Swiss Federal Court in the park of Mon Repos—are the feature of the modern side of Lausanne, but it has a fine old quarter, the beauty of which has been largely preserved. Here is the cathedral, one of the finest Gothic structures in Switzerland, built in its present form between the years 1160 and 1219, and consecrated in 1275 by Pope Gregory X. in the presence of the Emperor Rudolf of Habsburg, which has witnessed within its walls the abdication of Pope Felix V. and the proclamation of the treaty of peace between the Emperor Frederick and Duke Charles the Bold of Burgundy, on the eve of the momentous battle of Morat, when the Swiss routed the Burgundian hosts.

On the same fine hill site, not far off, stands the castle of St. Maire, built by the bishops of Lausanne in the early fifteenth century, and later the residence of the Bailiffs of Berne after the conquest of this part of Switzerland by the Bernese in the year 1536. On its southern façade there is a monument to the memory of Major Davel, a martyr of Vaudois independence. The Town Hall, its earliest part dating from the fifteenth century, is an interesting building, and in the old Place de la Palud the mediæval fountain lends much charm to the neighbourhood.

The hotels of Lausanne—with hotel-pensions they number nearly fifty—are renowned for their comfort and cuisine, and the provision for amusement and recreation is abundant. There is an excellent municipal theatre; the standard of musical entertainment is naturally a very high one in a city which boasts a Conservatoire of Music of world fame; there are numerous cinemas, and visitors of an artistic or scientific turn of mind will find much to interest them in the Museum of Fine Arts, in the Palais de Rumine, which has a fine collection of pictures by

the best Vaudois and other Swiss artists; the Natural History Museum, the Historical and Numismatic Museum, and the "Old Lausanne" Museum.

On the sport side, Lausanne has a really delightful plage at Ouchy, its lake port, where the beach of fine white sand, fringed with trees affording a generous shade, offers safe and very enjoyable bathing, with all modern accompaniments, including a well-equipped beach restaurant, and where rowing and yachting are always in full swing throughout the summer season. Close by the beach there is a stadium where tennis courts are available; and patrons of golf have the chance of playing on an excellent eighteen-hole course some 2800 ft. above sea-level, amid scenery that is magnificent; and to within a short distance of which there is an electric tram service from Lausanne—the Place du Tunnel—every hour.



A PHOTOGRAPH TAKEN FROM THE ORCHARDS IN BLOOM ABOVE THE CITY: A VIEW OF LAUSANNE SHOWING THE OLD CASTLE AND THE SNOWY MOUNTAINS ACROSS THE LAKE OF GENEVA.

Photograph by A. Kern, Lausanne.

The

R.A.

MODERN GAS COOKER

by

PARKINSON

Chosen for the kitchen of the KING'S HOUSE

The "R.A." Gas Cooker, the latest Parkinson model, is revolutionary in design—art allied to science has resulted in a cooker worthy of a place in the most up-to-date kitchen. Its pleasing lines and smooth exterior are in keeping with modern architectural tendencies, and make the "R.A." Gas Cooker equally attractive as an independent unit, or built-in as an integral part of the kitchen. In addition to many unique features, automatic ignition is provided for all burners.

Write now for Parkinson Literature to:

THE PARKINSON STOVE CO., LTD., BIRMINGHAM
London Showrooms: Terminal House, Grosvenor Gardens, S.W.1.

The illustration shows the two Parkinson "R.A." Modern Gas Cookers, with hotplate and warming chamber between, chosen for the KING'S HOUSE. The cookers are finished in Jubilee blue porcelain enamel, and the doors are of Firth-Vickers Staybrite Steel.

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(of Regent Street) LTD.

By appointment to H.M. the King 14, Berkeley Square, LONDON, W.1 By appointment to H.M. the Queen

Specialists in Queen Anne Walnut & Waterford Glass

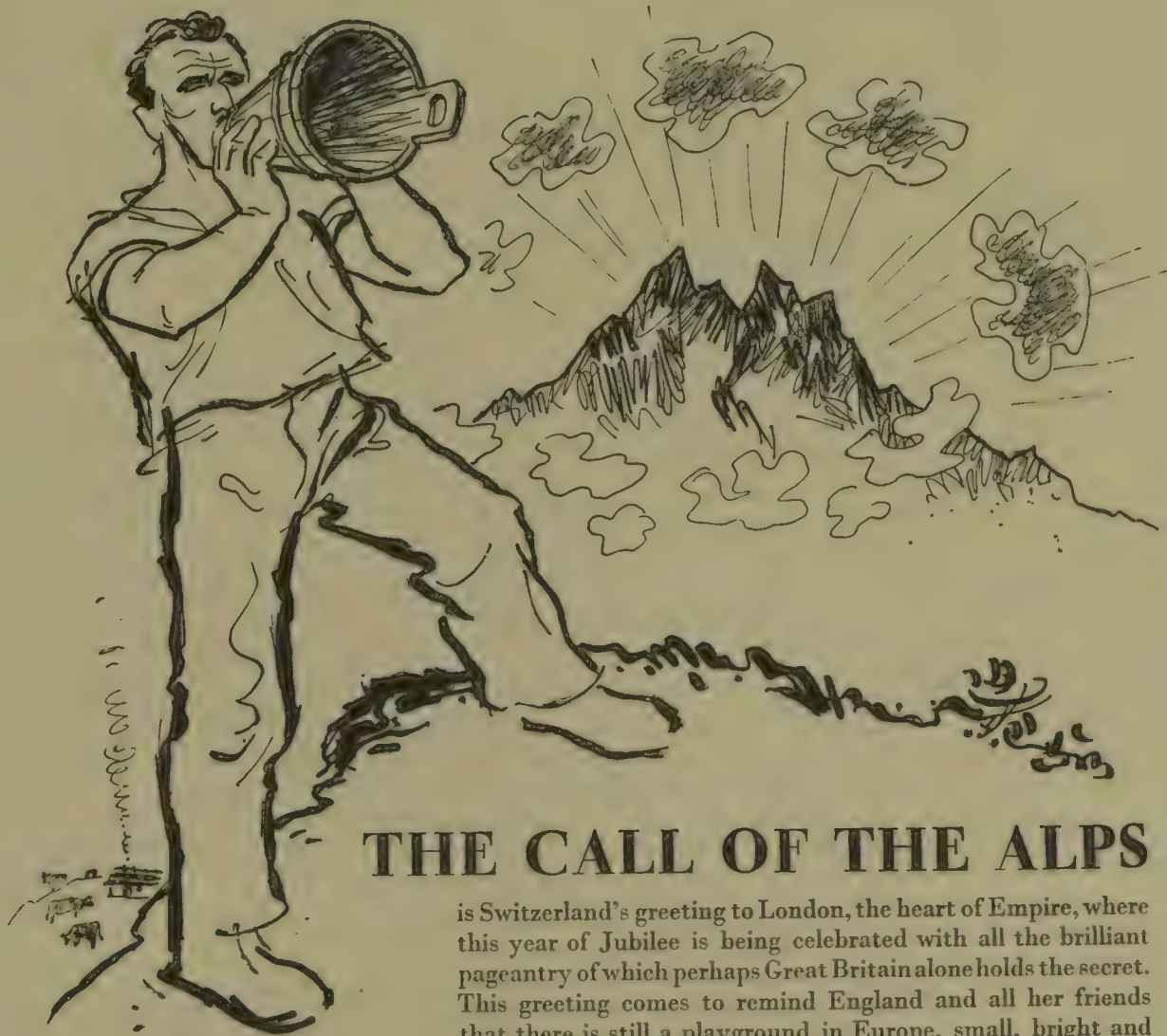
We invite inspection of our fine Collection of Antiques of all periods.



A very fine small Queen Anne Bureau Cabinet in beautifully figured Walnut. Size: Height 6ft. 6½ ins. Width 2ft. 5 ins. Depth of lower part 1ft. 8 ins. Price only £110

Telephone: MAYFAIR 7048.

Cable Address: "EDWARDSONS, LONDON."



A Swiss cowherd sounding the "Alpsegen", by which, after sunset, God's protection is invoked for man and beast against storm, sickness and all the perils of the night.



THE CALL OF THE ALPS

is Switzerland's greeting to London, the heart of Empire, where this year of Jubilee is being celebrated with all the brilliant pageantry of which perhaps Great Britain alone holds the secret. This greeting comes to remind England and all her friends that there is still a playground in Europe, small, bright and peaceful. Think of Switzerland if easy walking or strenuous climbing mean anything to you: think of Switzerland if you want to cross the high Alpine passes or skirt the lovely mountain lakes, either in your own car or in the yellow postal motor coaches: think of Switzerland if you like to travel by railways shining with cleanliness and punctual to the minute: or if you appreciate competently run hotels whose tradition of hospitality has been handed down from father to son: think of Switzerland if you want a happy holiday with plenty of exercise and pleasant company in the peaceful beauty of the high mountains.

It is easy enough to think about Switzerland: it is just as easy to get there. There are several good railway services daily, the great main roads through the Rhineland or France are most inviting for your own car: British and Swiss air services ply daily between Croydon and Switzerland. Any British travel agency will arrange your journey by the route that appeals to you and, if you like, book your hotel accommodation at fixed, inclusive rates.

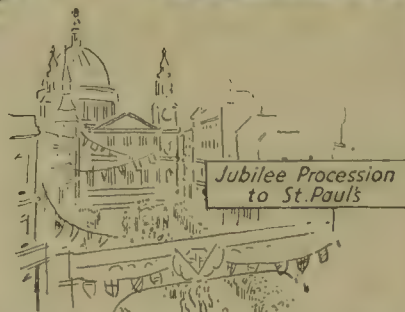
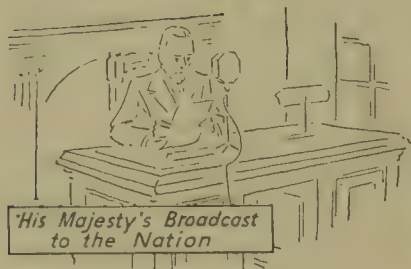
SWITZERLAND CALLING!

The Swiss Travel Bureau and Official Agency of the Swiss Federal Railways, Carlton House, 11b Regent Street will be glad to provide any particulars you may require.

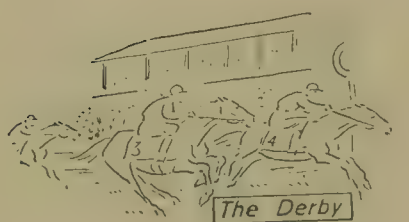




HEAR THE HIGH SPOTS OF THE KING'S JUBILEE



ON THE NEW BURNDEPT PORTABLE RADIO



BURNDEPT LTD.,
LIGHT GUN WORKS,
ERITH, KENT.

Burndept designers . . . concentrating for a time upon the problems of the portable . . . have achieved at last full super-heterodyne efficiency in a portable receiver. The results Burndept present for the special occasion of the King's Jubilee . . . The Burndept Battery Super-heterodyne Portable, **price 11 guineas** . . . and the Burndept Universal Super-heterodyne Portable, **price 13½ guineas**.

These two receivers give a performance at least equivalent in unrestricted station range, in quality of reproduction and output power to that of a receiver requiring an aerial and earth. Both are equipped with fully automatic anti-fading devices.

The Battery Portable can, of course, be used anywhere, and the Universal Portable can be plugged into any mains, any voltage, and will function perfectly without adjustment.

BURNDEPT BATTERY PORTABLE RECEIVER

Four-valve Superheterodyne with full A.V.C. Concert Type Moving Coil Speaker. Complete with batteries.

price 11 guineas.

BURNDEPT UNIVERSAL PORTABLE RECEIVER

Five-valve plus barretter Super-heterodyne. Full A.V.C. Concert type Moving Coil Speaker. For any mains, any voltage over 160 volts.

13½ guineas.

BURNDEPT

RADIO RECEIVERS

THE KING AS A FARMER.

The King takes a great personal interest in his stock and dairy farm at Windsor, which is run on model lines. His Majesty has also proved a frequent exhibitor of prize-winning cattle in the show ring. The Windsor farm, under the management of Mr. Alec Ritchie, Land Steward of the Royal Farms, contains 550 acres, supporting a total of about 175 cattle, 300 breeding ewes, and a herd of sows. As we learn from a recent issue of "The Farmers Weekly," there are five herds of cattle—two of Shorthorns, a pedigree and a non-pedigree herd, and herds of

[Cont'd. on right.



THE KING'S CHAMPION SHIRE STALLION FIELD MARSHALL V., FOALING AT SANDRINGHAM IN 1917: A MAGNIFICENT BRONZE IN THIS YEAR'S ACADEMY EXHIBITION BY HERBERT HASELTINE.



THE INTERIOR OF THE ROYAL MODEL DAIRY AT WINDSOR: A SUBJECT OF SPECIAL INTEREST TO HER MAJESTY, UNDER WHOSE SUPERVISION THE DAIRY IS ADMIRABLY RUN.



THE KING'S TWO-YEAR-OLD DEVON STOCK BULL, BARTRIDGE GENTLEMAN: CHAMPION AT THE DEVON SOCIETY'S SPRING SALE IN 1934.—[By Courtesy of "The Farmers Weekly."]

[Continued] Herefords, Devons, and Jerseys. The seventy non-pedigree Shorthorns are of dairy type, and together with the thirty Jerseys they provide the milk, butter, and cream for the royal household. When their Majesties are at Buckingham Palace the dairy produce and eggs are sent up daily in a motor-van. The King's interest in fine livestock is further revealed by his stud at Sandringham, where superb animals are bred. Among them is Field Marshall V., a shire stallion which was Champion at the Show of the Shire Horse Society in 1920 and 1921.



MILKING JERSEY COWS ON THE ROYAL FARM AT WINDSOR: A MILKING-SHED EQUIPPED WITH TUBULAR FITTINGS, HOLDING SEVENTY-FOUR COWS, AND BUILT ON HYGIENIC LINES.

A ROYAL OCCASION AT WHITBREAD'S



A View from the East End of the Brewery

From an engraving by W. Ward, published in 1792

KING GEORGE III & QUEEN CHARLOTTE VISIT THE BREWERY IN 1787

(from a contemporary newspaper report)

THE time appointed for the visit in Chiswell street was ten in the morning. Curiosity and courtesy outran the clock. Their Majesties were there a quarter before ten.

With them were three Princesses. The Duke of Montagu, Lord Aylesbury, Lord Denbigh, Duchess of Ancaster, and Lady Harcourt.

They were received at the door by Mr. Whitbread and Miss Whitbread; and politely declining the breakfast that was provided, immediately went over the works.

It was the occupation of two hours. The steam engine, lately erected by the Birmingham Bolton, and first applied by Mr. Whitbread to the purposes of the Brewery, took up about half an hour. In which it was apparent, this was not the first half hour thus usefully employed on economical arts. His Majesty with becoming science, explained to the Queen and the Princesses the leading movements in the machinery.

In the great store there were 3007 barrels of beer.

The stone cistern raised such wonder, that the Queen and Princesses would go into it, though through a small hole, with much difficulty and some disorder. The sight rewarded them; for the vessel is of such magnitude, as to hold 4000 barrels of beer. The great vessel at Heidelberg is nothing to it.

The machinery, so well used by Mr. Whitbread, has saved much animal labour. But there yet remains much labour that

cannot be saved. This particularly impressed the King—he saw 200 men and 80 horses all in their places.

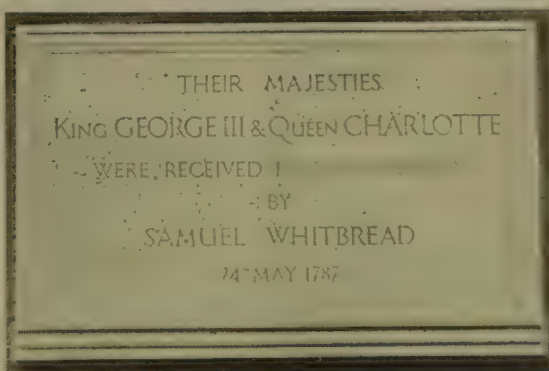
The Cooperage was looked at from an adjoining room; and it was at this window, looking into the street, that the people without, who by this time had gathered into a great crowd, first seeing the King, gave breath to their loyalty, and repeatedly huzzaed. The Queen, whose worth, were it her sensibility alone, would be beyond our praise, paid the people with a tear!

In all that related to the Brewery, and the passages through them—all that was necessary, was done; but, very properly, nothing more. Matting covered the way that was dirty—lamps lighted where had been dark.

When everything was seen, the walk ended in the house. Their Majesties were led to a cold collation, as magnificent as affluence and arrangement

could make it. The whole service was plate. There was every wine in the world. And there was also that, without which the board had been incomplete, some PORTER, poured from a bottle that was very large, but, as may be thought, with better singularities than the mere size to recommend it. As there was no want of anything else, there was no want of appetite.

Thus ended these events—which had been agitating for several months past. The events may seem little in themselves—but they are far from little in their application; for they apply to what philosophically gratified the Prince of a trading people; and as properly illustrated one of our prime men in trade. They show the reverence due to the sure dignity of private worth—equally conspicuous for duties well done, and comforts well enjoyed;—the arts that are useful, the manners that are just!



The Tablet at the Brewery commemorating the Royal Visit

WHITBREAD & CO. LTD., THE BREWERY, CHISWELL ST., LONDON, E.C.1. (Estd. 1742)

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

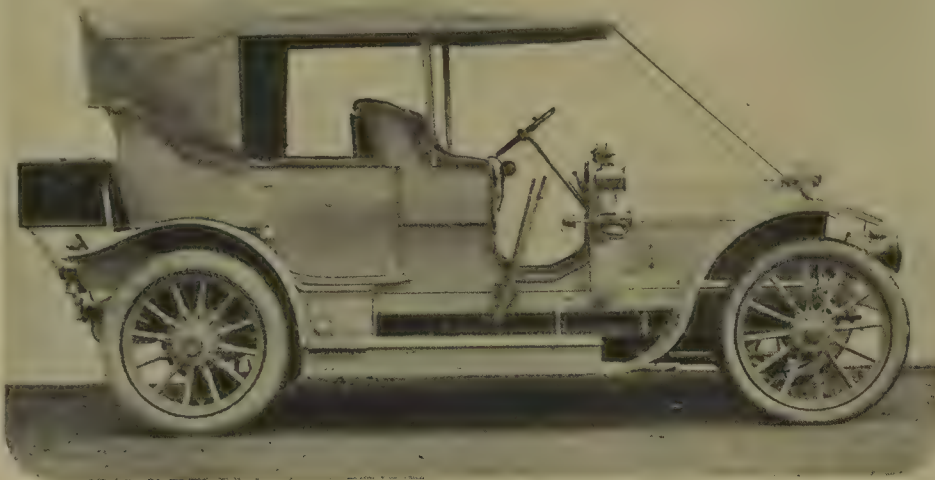
FEW people realise the vast number of operations entailed in building a motor-car engine. In the average Morris unit there are 1550 separate parts, and before these are brought together in the various assembly stages, they undergo no less than 1930 machining operations. In the course of its construction, each Morris engine undergoes 550 different inspections before emerging as the finished unit. Another interesting figure issued by the Morris Engines Branch reveals that they have built over half-a-million engines with a total brake-horse-power of 17,000,000. In the construction of these engines, 15,000 tons of metal are handled annually. This is the reason why manufacturers always say the cost of the materials is small compared to the wages paid in making the goods.

The modern tendency of trials' organisers to include deep water-splashes in the routes of their sporting events has led to the introduction by the Lodge Company of a sparking-plug which will fire as regularly when immersed in water as it will on dry land or thousands of feet above the clouds! As is commonly known, a plug is proof against water except at the terminal to which the high-tension lead is attached, and it is only here that the water-tight type differs from standard, the actual connection being completely insulated. In addition to being almost indispensable to motor-cycle riders, this special plug is particularly suitable for marine engines, both inboard and outboard, and for motor lawn-mowers, tractors, etc., where the ignition is exposed. Each year sees some



AN AUSTIN OF 1910 AND AN AUSTIN OF 1935: THE FIRST AUSTIN "SEVEN," WHICH WAS PRODUCED IN THE FIRST YEAR OF KING GEORGE'S REIGN, AND THE AUSTIN "SEVEN" OF THIS, THE SILVER JUBILEE YEAR.

The 1910 model was listed at £165 for the chassis only. Its 1935 completely-enclosed modern counterpart, famous for its up-to-date refinements, costs only £120.



AN AUSTIN OF THE FIRST YEAR OF KING GEORGE'S REIGN: THE "ENDCLIFFE" PHAETON OF 1910.

As an 18-24 h.p. four-cylinder model, this car cost £610, and the hood, luggage-grid, headlights, etc., were classed as extras.

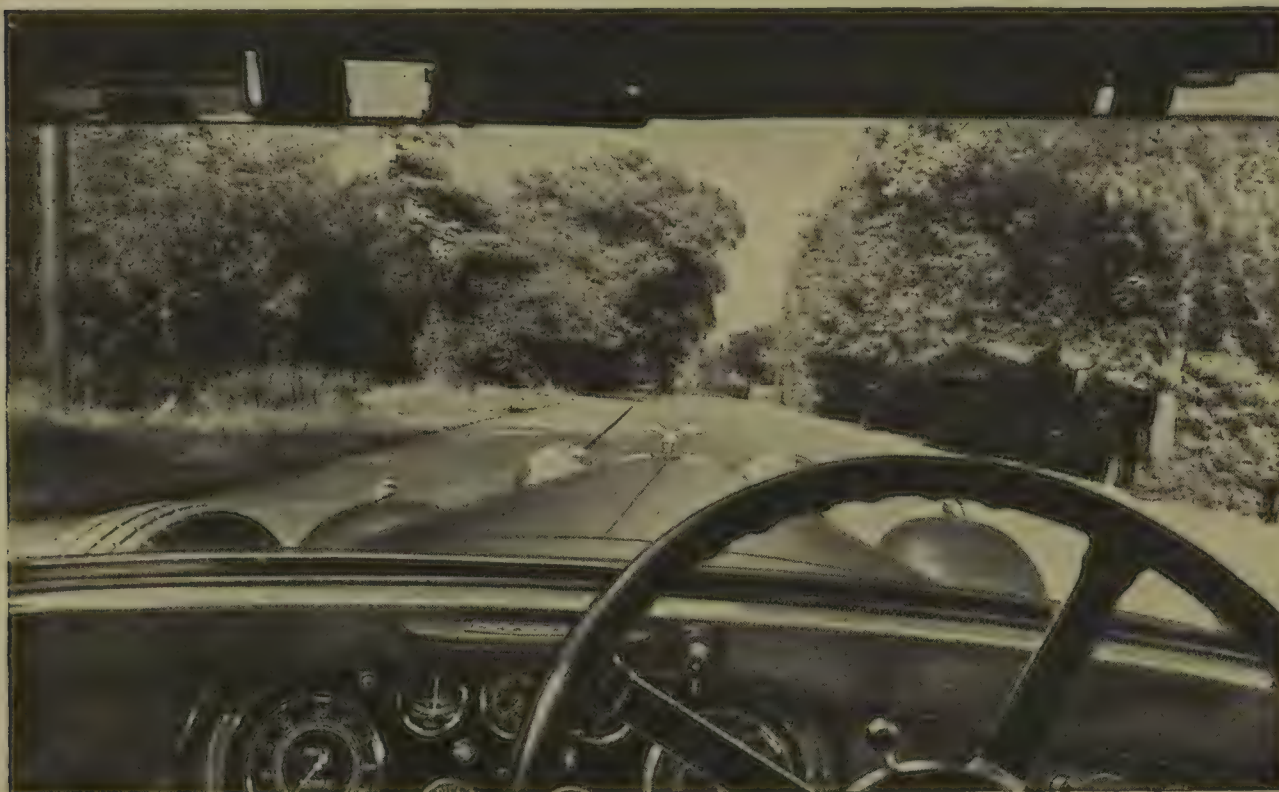
betterment in accessories for motors, just little details improved, but these add so much to the comfort of the user.

A new Trade Agreement has recently been concluded between Poland and this country, and, during deliberations by the respective Governments, special consideration has been given to the question of import duties on motor-cars. It has been almost impossible in the past to export cars made in the United Kingdom to Poland, but, by reason of the new tariffs, all difficulties have been removed, and business between the two countries is now possible. The Standard Motor Co., Ltd., have not long delayed taking advantage of the new conditions, and have just appointed a main distributing agent for Danzig and Poland, excluding the provinces which constitute Galicia. The initial delivery of cars is now in course of preparation for early shipment. Other countries with which this company are extending their overseas activities include Yugoslavia and New Guinea.

As far as I can gather from the Customs authorities, the first British cars to enter Poland will be three Austin "Twenty" seven-seater limousines. These cars are for the use of the Polish Ministry of Communications, and were handed over by Sir Herbert Austin to M. Geppert, the Commercial Counsellor to the Polish Embassy, a fortnight ago. That the Trade Treaty has so quickly borne fruit augurs well for future business with Poland, which may prove to be a promising market for British cars.

Inhabitants of the South Sea Islands — Raratonga, Fiji, and Samoa—are to have an opportunity of seeing how British cars are made, according to a report to

[Continued overleaf.]



ALVACITY PLUS VISIBILITY

Every ALVIS car is designed to give speed in SAFETY as well as speed in SILENCE. Wide range visibility is an important necessity in a fast car... with no blind spots and the wings in full view. The above illustration is an actual photograph taken from the normal driving position in the ALVIS "Speed Twenty" and clearly shows the excellent visibility afforded. This attribute, combined with the incorporation of independent

front-wheel springing and steering and the all-silent all-synchromesh four-speed gearbox, definitely establishes new ideals in ease of control. We shall be pleased to send full details of "Speed 20" Models at prices from £700. Other models from £490.

ALVIS CAR & ENG. CO., LTD., COVENTRY
London Service Station: Great West Road, Brentford.
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SPEED WITH SAFETY

BRITAIN'S DEPENDABLE CAR



The car illustrated above is the Sixteen York Saloon, price £328.

What AUSTIN OWNERS say about INVESTING

Report No. 560. Reg. No. UL.4038

**"I IMAGINED THAT I HAD ACQUIRED
A CAR THAT WOULD COST ME
NOTHING FOR REPAIRS, BUT . . .**

The York Saloon with 18 h.p. (Tax £13.10.0)
or with 16 h.p. (Tax £12) six-cylinder engine.
Synchromesh on top, third and second gears. Wide
doors for easy entrance and exit. Deep, comfortable
and adjustable seats upholstered in Vannol hide.

Prices at works £328

CHALFONT SALOON (with division) . . . £338

WESTMINSTER SALOON £348

HERTFORD SALOON £318

Fitted with Hayes Self-Selector Transmission £40 extra.

I found when I disposed of it after six years of hard
use, that I had spent *fourpence* for replacements
during that period. That is what it cost me for a new pin
for the timing chain. I have just bought a new Austin
Sixteen which I hope . . . will not cost me so much for
repairs as the old one."

* * *

Could motorists and intending motorists have stronger evidence of
dependability and running economy than this? The very people who
form the motoring public confirm the solid truth behind the slogan:

You buy a car—but you INVEST in an

AUSTIN

Read the Austin Magazine: 4d. every month

The Austin Motor Co. Ltd., Birmingham and 479 Oxford St., London. London Service Depots: 12, 16
and 20 h.p. Holland Park, W.11. 7 and 10 h.p. North Row, W.1. Export Department: Birmingham.



BUY A CAR MADE IN THE UNITED KINGDOM

Continued.

hand from the Austin Company, who are sending their films to these remote markets. Austin films deal in the main with the efficiency of the British motor



COSTING BUT £205: THE HILLMAN AERO MINX CRESTA SALOON.

industry, and, in achieving world-wide distribution, they have undoubtedly enhanced the world prestige of British engineering enterprise.

The performance of British cars has frequently been decried when compared with that of Continental models. The awards gained by Singer cars on the gruelling high-speed Paris-Nice Trial definitely prove that British cars can hold their own with the leading

Continental marques. Mr. F. S. Barnes, driving a Singer, was placed tenth, and Miss Jackie Astbury, Singer, thirteenth. Also, Mr. F. S. Barnes won the Light Car Class, with Miss Jackie Astbury third, and she was also second in the Ladies' Class.

At La Turbie Hill Climb, Singers gained first and second places in the Sports Car Class F. The Singer sports car has long been one of the popular cars for trials and competitions in this country. These further successes on the Continent show that British manufacturers are not behind their European confrères in building cars capable of high performance with absolute reliability.

At the luncheon given recently by the Commercial Motor Users' Association, and attended by nearly all the most prominent people in the transport world, Lord Howe pointed out that motor transport was actually unrepresented in either House of Parliament. There were, he declared, about twenty or thirty enthusiastic souls (like himself) who did their best, but they probably spoke to empty benches, while Associations which made no secret of their wish to place further restrictions upon road transport received considerably more attention in Parliament. Yet this transport had become Britain's fourth largest industry. Lord Howe asked the whole motor world to pull together and speak with one voice and authority equal to those of other interests. All bodies concerned must sink their differences, get together, and evolve a common policy for the whole of road transport. This was loudly cheered, but those present, including the writer, wondered whether some organisation would arise which better understood the value of propaganda publicity and would take charge in the unification of interests. At this gathering, also, Sir Malcolm Campbell announced that he hoped to make another bid this year to reach a speed of 300 miles an hour, even if he had to go to the Salt Lake course in Utah!

If motor-vehicles continue to increase in the future at the present rate of something about 200,000 additional motors on the roads each year, Chancellors of the Exchequer will not be able to "raid the Road Fund" as they have done in the

past—and, alas! again in the present Budget to the tune of £4,700,000. The Ministry of Transport will want this cash and more, for building new highways and improving existing ones, if they really are sincere in their "safety first" principles as voiced by the present Minister of Transport. For whatever blame there may be truthfully placed on individuals for causing accidents, in the large majority of instances, blame can equally be placed on the road itself because it was lacking in (a) a proper non-skid surface, or (b) sufficiently wide to carry the traffic using it, or (c) visibility was bad because of blind

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IN THE COTSWOLD COUNTRY: AN ALVIS "SILVER EAGLE" SIXTEEN AT MORETON-IN-THE-MARSH.

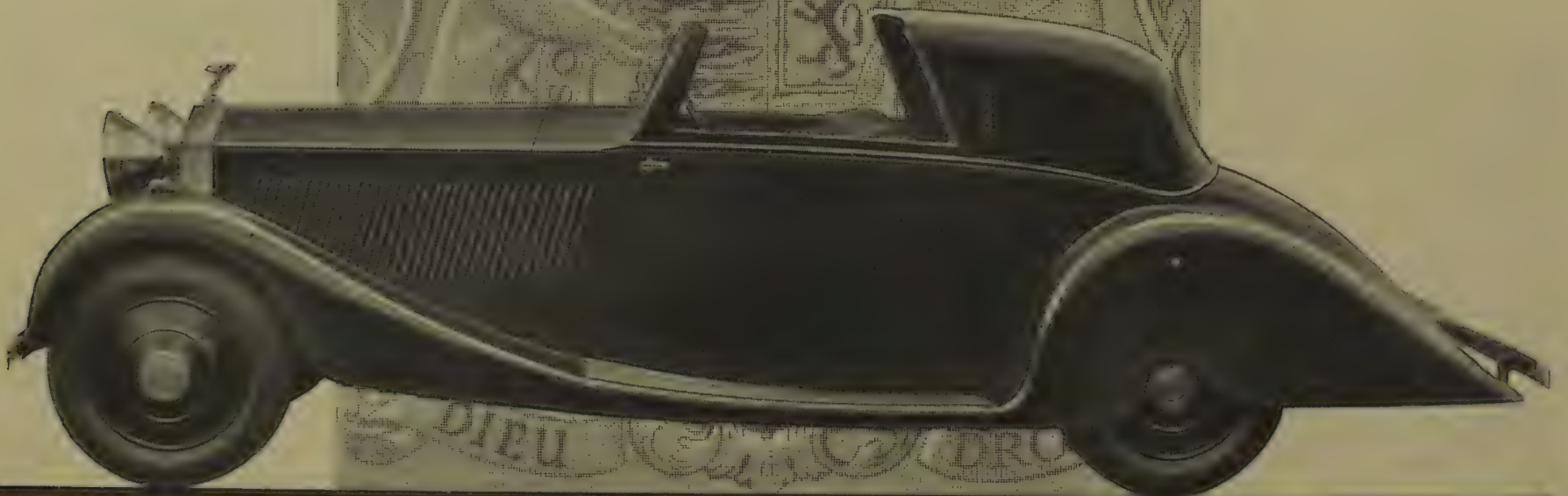
BARKER COACHWORK



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World's Best*



BARKER FOURSOME COUPÉ
DE VILLE on a ROLLS-ROYCE
20/25 H.P. CHASSIS



BARKER & CO. (COACHBUILDERS) LTD. 66-69 SOUTH AUDLEY STREET. W.1
Coachbuilders to H.M. the King & H.R.H the Prince of Wales. Established 1710. Telephone: Grosvenor 2421.

YES.....THIS MORRIS SPECIALISATION IS REALLY WONDERFUL!



Continued.]

bends and corners, and perhaps all three of these faults at the same spot. More roads are wanted, but roads do not appeal to "popular" Governments, as they cost large sums to build, yet employ

incredible aches and pains for the first fortnight, and knocked their hands to pieces until their more experienced fellow-workers showed them how to use pick and shovel correctly. I would not have disclosed this story but for the urgent need there is for our national, county, and borough authorities to think out some plan of real road building on a larger scale to meet future developments of motor transport traffic. But as road-making does not absorb a large number of men in distressed areas as compared with other kinds of jobs, motoring and road associations have always found it difficult to persuade Government Departments to be enthusiastic in this necessary work.

New by-pass roads have frequently caused the disappearance of some of the old and distinctive milestones in Great Britain. Motoring "tramps" who leisurely amble in their cars in search of peaceful country places will be glad to learn that the National Benzole Company have undertaken an extensive research to rediscover many of these ancient and historic

milestones now being featured in their present publicity campaign, emphasising "more miles per gallon." We will forgive them for such personal use of the milestones as this, because of their real aid to preserve the stones themselves, which otherwise might disappear in local stonemasons' yards, and bestow our thanks for such excellent service. One of the most interesting milestones was discovered at Gamston, south of East Retford, on the line of the original Great North Road and lying some distance from the present North Road. The pillar was

almost grown over with brushwood, and boughs had to be chopped away with an axe before the wording could be seen. The stone is believed to have supported a turnpike gate, and this would explain the wording "Keys at the Jockey House." Other interesting milestones found were an early eighteenth-century stone guide-post on a Roman road high above the village of Hope, Derbyshire, and the oldest milestone on the Brighton road, which shows the distance from Croydon to the Standard Inn in Cornhill (City of London). Our milestones in all parts of the country want to be properly checked to see if they are spaced correctly 1760 yards apart. In these days of an experimental 30-miles-an-hour speed limit in built-up areas sparsely populated with traffic, houses, and children, motorists require accurately spaced milestones to check the speed of their cars, as speedometer readings may vary according to tyre pressures, new or old covers, and any wear in the recording mechanism. If the milestones can be relied upon, the driver can be timed within their distance, and so discover the actual speed being travelled.



WOMAN AND THE CAR IN 1910: "LADIES EASILY MANIPULATE HUMBER DETACHABLE WHEELS."

The 1910 description of this photograph of a Humber Tourer was: "Ladies easily manipulate Humber detachable wheels."

comparatively a small number of men, and these are the professional navvy and road-maker: a very fine race of men of which we in England are justly proud, although many hail from Scotland and Ireland. Casual unemployed labour will not take on these road jobs. It is too hard work. Last summer there was plenty of work available of this character. The Newhaven - Rottingdean - Brighton coast road was one instance. Yet the only casual labour which would accept the fifty-shillings-a-week jobs on this work were young ex-public-school boys of eighteen to twenty-two years of age who were fed-up trying to obtain jobs of any sort, so took on this work to put weight on in the hope of being accepted later on in the year by one of the police forces—Palestine, City of London, County police or the Metropolitan constabulary. They suffered



WOMAN AND THE CAR IN 1935: A HUMBER "SNIPE" SPORTS SALOON, FITTED WITH DE NORMANVILLE GEAR, MAKING LIGHT OF BRECON MILL HILL, IN THE NEIGHBOURHOOD OF BUXTON.

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NOTES FOR THE NOVEL READER: FICTION OF THE MONTH.

MRS. ESTHER MEYNELL'S lovely fantasy, "Time's Door," is a tribute to the memory of Bach, whose two-hundred-and-fiftieth anniversary



THE EAST END ADORNED FOR THE KING'S SILVER JUBILEE: DECORATIONS IN HOUNDSDITCH.

we have just been celebrating. It has all the grace of her preceding books. It gives us a delicate interpretation of the spirit and life in the great musician's family, and an unforgettable picture of the old, simple Germany, the land of an enchantment that will never lose its spell.

The door opening into the past is the clairvoyance of a young Italian violinist, a pupil of Paganini, and

the son of a German mother. To outward seeming, Giovanni Cavatini was almost purely Italian, but as a child he had been steeped in the tales and legends of his mother's country. His dreams and day-dreams flowed on a stream of fairy melody. His clearest early recollection was watching her as she sat with the precious packet in her lap that he was to know later contained the letters of Paolo Cavatini, an ancestor who had been Bach's pupil and had lived under his roof. The letters profoundly affected Giovanni when the time came for him to read them; their influence explained something, but not all, of his strange spiritual adventure across the gap of time, when he himself entered the house of the master. It was for him that the beauty of Catharina Bach was to flower again, out of the shadows, in a perfection no earthly love could know. The atmosphere of Mrs. Meynell's romance is as rare as it is beautiful.

The other fiction of the month has its roots in solid earth, with the notable exception of "Strange Journey," by Maud Cairnes, which is fresh and odd, and an unusually good first novel. In it two young women exchange bodies, their personalities and individual consciousness remaining intact. The transformation of Mrs. Wilkinson, suburban wife and mother, into Lady Elizabeth Forrester, and Lady Elizabeth into Polly Wilkinson, was a psychic accident. As the intelligent Elizabeth said, and the equally intelligent Polly agreed, the best way to treat it was to accept it as a miracle. But that was after they had met, each in her own flesh, at the end of the story. Polly might well have been daunted when she found herself inexplicably arriving on the drive of a very fine country house,

BOOKS REVIEWED.

- Time's Door. By Esther Meynell. (Chapman and Hall; 8s. 6d.)
 Strange Journey. By Maud Cairnes. (Cobden-Sanderson; 7s. 6d.)
 Ripeness is All. By Eric Linklater. (Cape; 7s. 6d.)
 The Skirts of Time. By Winifred Peck. (Faber and Faber; 7s. 6d.)
 Enbury Heath. By Stella Gibbons. (Longmans; 7s. 6d.)
 Saturday at Hazeldines. By Vera Wheatley. (Thornton Butterworth; 7s. 6d.)
 O These Men, These Men! By Angela Thirkell. (Hamish Hamilton; 7s. 6d.)
 The Spanish Cape Mystery. By Ellery Queen. (Gollancz; 7s. 6d.)
 Death in the Stocks. By Georgette Heyer. (Longmans; 7s. 6d.)
 The Ginger Cat Mystery. By Robin Forsythe. (The Bodley Head; 7s. 6d.)
 Poison in the Parish. By Milward Kennedy. (Gollancz; 7s. 6d.)
 Red Lilac. By Lord Gorell. (Murray; 7s. 6d.)
 For the Hangman. By John Stephen Strange. (Collins; 7s. 6d.)

with Elizabeth's form and social position fitted to her. A vulgar woman would have been overcome. It is one of the points of Miss Cairnes' book that both Polly and Elizabeth were easy, unaffected people. The latter had, it is true, a capricious strain, as Mrs. Wilkinson was to discover in the intervals when she was whirled home again. Both extracted no small amount of amusement, and also arrived at a mutual affection and respect, from their intrusion into each other's lives. "Strange Journey" is a comedy, evincing Miss Cairnes' alert perceptions of the bright side of human nature.

There is more farce than comedy in Eric Linklater's "Ripeness is All." When Colonel Gande

(Continued overleaf.)



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died, he left his fortune to whichever of his grandfather's progeny should, five years from the date of the will, have become the parent of the greatest number of children born in holy wedlock. The repercussions of this extraordinary document on the assembled family were, of course, immediate and terrific. Some Ganders were already married, and the parents of a prudent number of offspring. Others were not, and had lost time to make up. With that the hue-and-cry after self-seekers, fortune-hunters, and the carnal-minded gathers speed, and the plot goes rollicking on its way. "Ripeness is All" is extremely entertaining; but Mr. Linklater's satirical powers deserve to be used rather as a rapier than a bludgeon.

The periods of "The Skirts of Time" by Winifred Peck, and "Enbury Heath," by Stella Gibbons, dovetail into each other. Independence and all that were Sophia Garden's birthright on Enbury Heath, notwithstanding the elderly Victorian relations who made ineffective noises in the background. The four Gorne sisters of "The Skirts of Time" had to fight their way to liberty, up from the crinoline days of 1860. A strong affection, immutable and sustaining, was common to both families; that, and the circumstance that in neither case had a middle-class father made adequate provision for his children. The road to feminine emancipation stretched far into the future when Arabella, Julia, Caroline, and Edie

Gorne were left to shift for themselves. Julia plunged into the ranks of the pioneers of Women's Rights. She had vigorous leaders to inspire her—Miss Smith and Miss Davies, and the Garretts (not the Andersons, as Miss Peck calls them), and Josephine Butler, whose

And yet, after the feminist battle had been fought to a successful finish, the world as Sophia Garden faced it in "Enbury Heath" was not too good a place for a young woman of twenty-one. Life in the urban cottage in the Vale presented problems not much less complicated than any the crinoline ladies were called upon to solve. Sophia, who had undertaken to make a home for her two brothers, had a passion for order, shape, and beauty that served her well; but the boys were handicapped from the start by the inherited weaknesses of a scampish father. The family sense of humour, and the lively opportunism of Sophia shine through her queer story. (She knew it was queer; she had the gift of clear seeing.) In spite of Francis racketing through his windfall, in spite of Harry's famous charm and the girls and the beer and the collapse of the cottage idyll, Sophia, so far as the book takes her, remained full of courage, and with the strongest feeling that everything would be all right in the long run. If your independence carries you desperately near the rocks, it is a brave gesture to keep your flag flying. Miss Gibbons is to be congratulated on the gay and gallant spirit of "Enbury Heath."

"Saturday at Hazeldines" is the story of the mutual admiration of a jobbing gardener and a girl child. It has been written, we suspect, for the amateur gardener with a taste for sentimental fiction. Old Plummer was tough and wily, but he had a heart

(Continued overleaf.)

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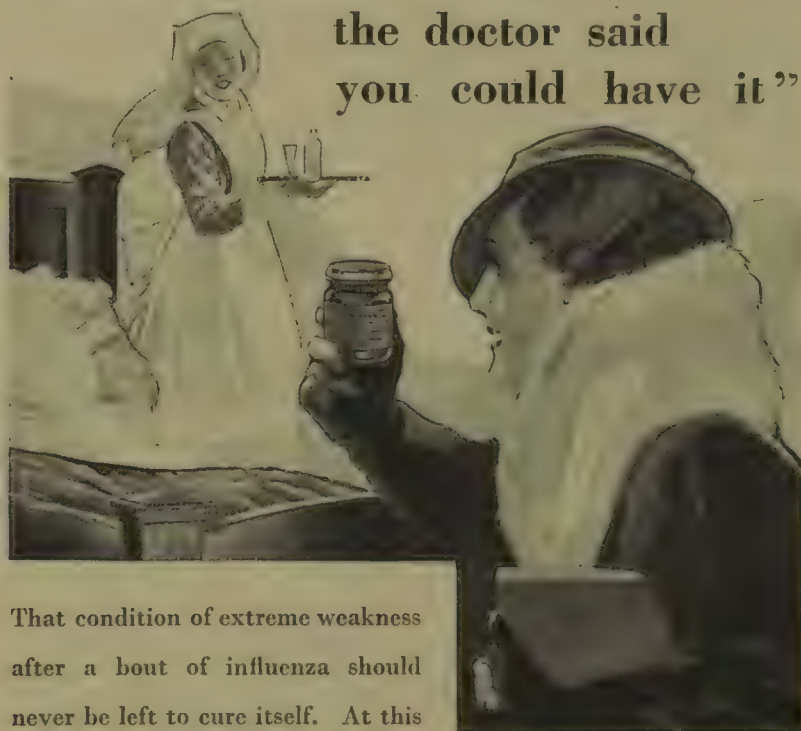
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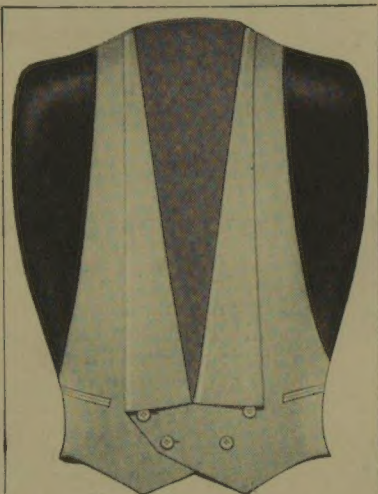
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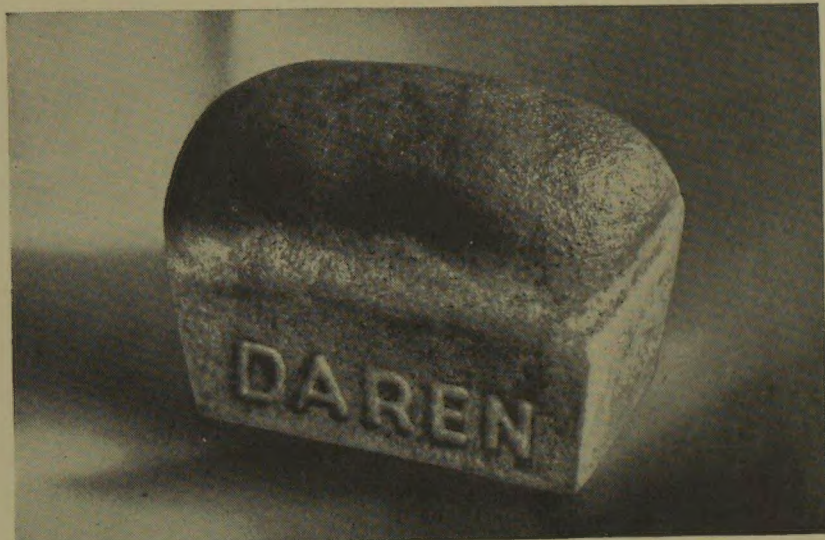
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Continued. of gold. Gerda (who was much too young for the responsibilities she was saddled with) superintended his work and ran the housekeeping, because her mother was engaged in being a poetess and her erratic father in backing the wrong horse. We like Vera Wheatley's Gerda much better than one could be expected to like a precocious child.

"O, These Men, These Men!" by Angela Thirkell, develops into one of her light comedies; at the beginning, Caroline's troubles are on the tragic side. When she is analysing herself, she is in effect analysing a definite type of young woman; and a very neat bit of characterisation Mrs. Thirkell has made of it. There is much in this novel that Jane Austen would have approved, however censoriously Emma and the Dashwoods might have regarded the Danvers family. The two ladies who shopped happily and violently, for example, and the change in fashion but not in motive when Caroline, saved only by the breeding that teaches one never to be conspicuous, did *not* faint in public.

Ellery Queen—it was quite unnecessary to tell us this in a pompous foreword—has a remarkable way of attracting murders. When he and Judge Macklin went to Spanish Cape, where a millionaire had built a lordly pleasure-house, it was for a little peaceful fishing. The first object that met their eyes in their seaside cottage was the millionaire's daughter lying bound and senseless on the floor. At the same time, up at the house, one of her father's guests was sitting stone dead on the terrace, naked except for a hat and cloak. Mr. Queen's fishing went by the board there and then. He very soon had the house-party's history at his fingers' ends. The corpse was quickly identified as a blackmailer, and his victims on the spot were put through

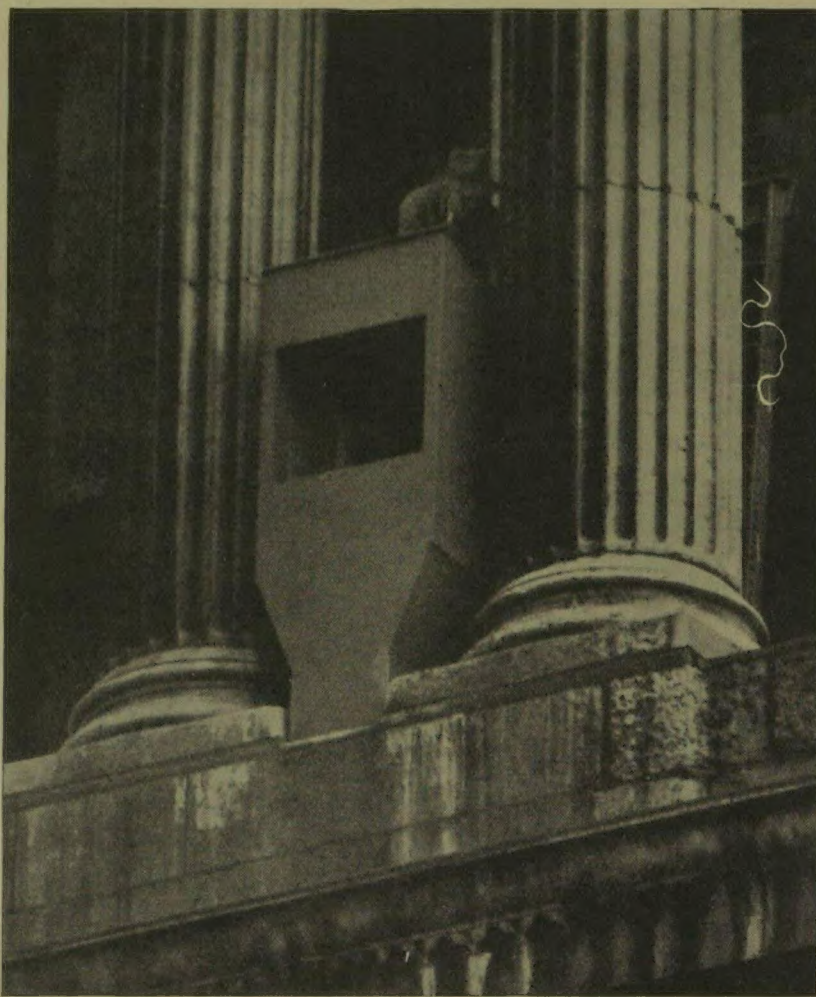
the usual scaring interrogation of the American police. We are challenged to point out the one and only possible murderer before we get to

the final chapter, and the author is good enough to indicate a leading clue. "The Spanish Cape Mystery" is a serious and impressively scientific thriller.

The young Verekers, in Georgette Heyer's "Death in the Stocks," are such cheerful company that you could enjoy the book immensely even if the excitement of a grisly murder were left out of it. They lived in a studio, Anne and her brother Kenneth, mercifully with an old servant to keep them fed and tidy. They were defiantly candid about their detestation of their step-brother, he who had been found dead by moonlight in the stocks on a village green. It was lucky for them that they fell into the hands of a police officer as intuitive as Superintendent Hannasyde. Their indiscretions were assessed at their correct value, and Hannasyde soon spotted the real assassin—which, by the way, it is not difficult for the reader to do.

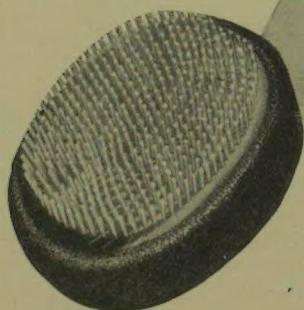
The ginger cat in Robin Forsythe's "The Ginger Cat Mystery" is a red herring, rather a scurvy trick for Mr. Forsythe to play on the people who choose books by their titles. The killing is bright, but far-fetched. Milward Kennedy has, naturally, chapter and verse from real life to quote in support of the arsenic in the medicine bottle. His "Poison in the Parish" is a very good yarn, and neatly told.

In "Red Lilac," Lord Gorell puts a common object to an uncommon use. We are not convinced that the implement employed could have done the deed. "For the Hangman," by John Stephen Strange, rounds up the suspects in a New York circle, and winnows them with the strong arm of the law. The human interest in these two books holds its own well among the gyrations of their respective plots. You may, and no doubt will, devour Lord Gorell's at a sitting; Mr. Strange's is longer and more closely packed.



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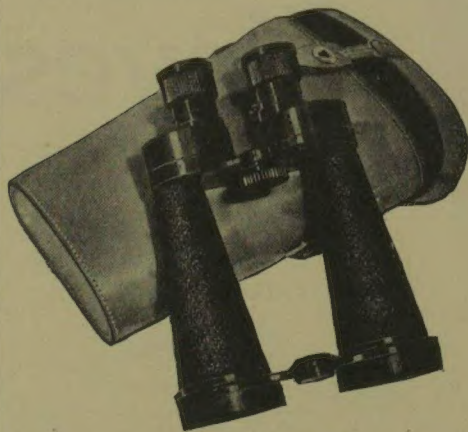
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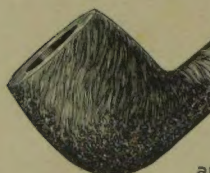
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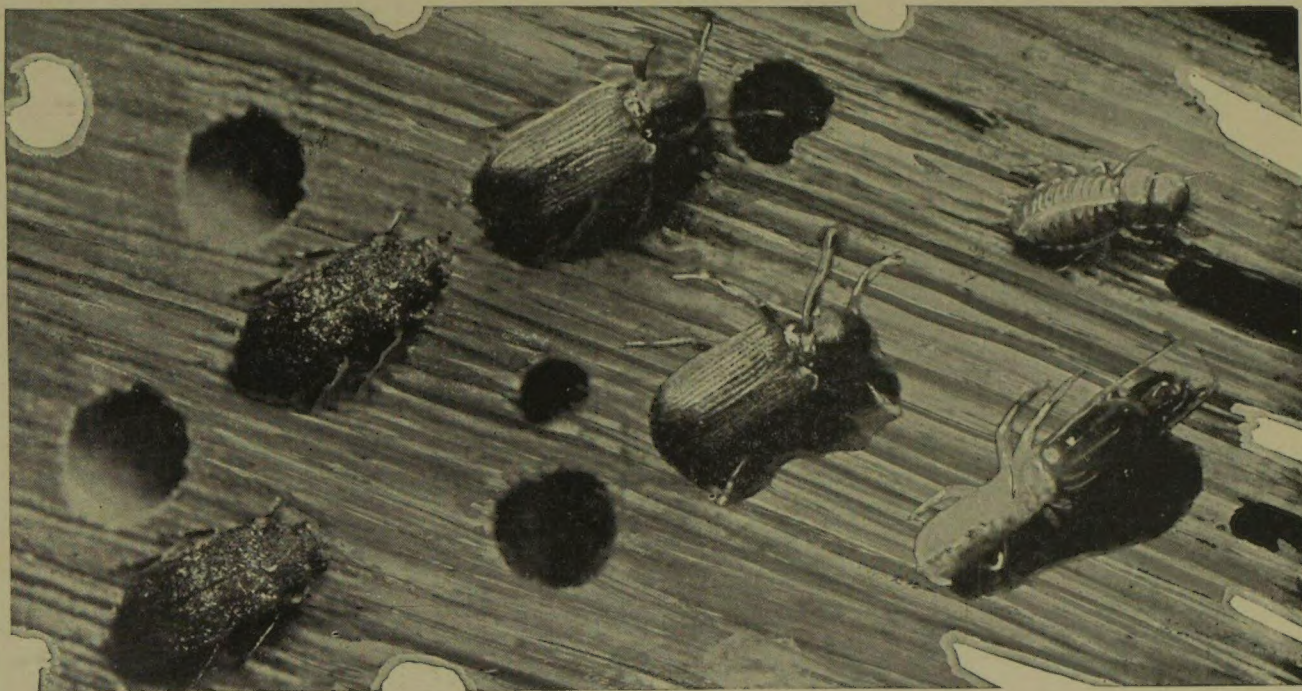
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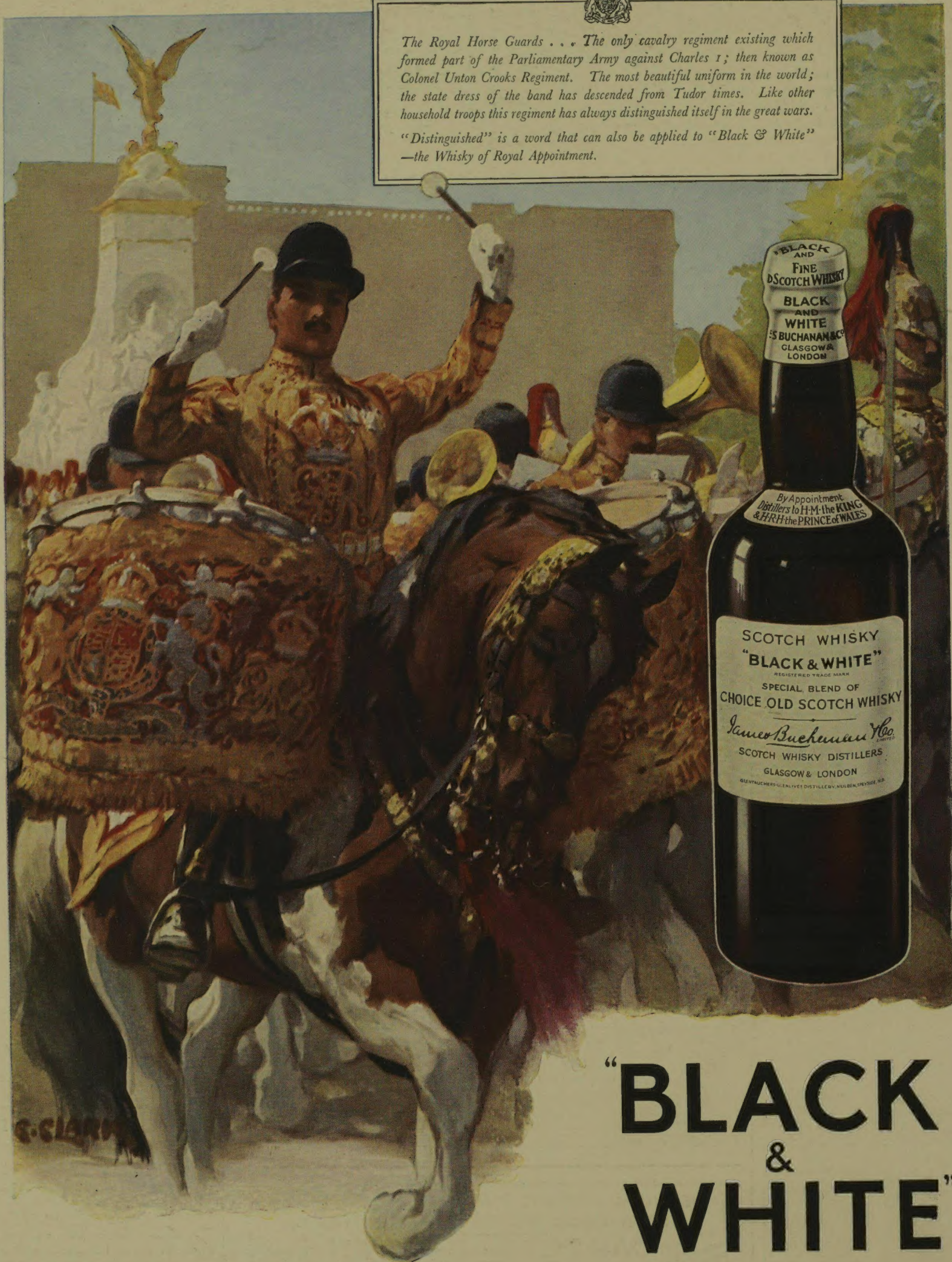
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